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# Musical America

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## Musical America

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# Musical America

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## Stravinsky's The Rake's Progress

By NEWELL JENKINS

THE premiere of Igor Stravinsky's *The Rake's Progress*, in Venice on Sept. 11, brought to the forefront of operatic interest not only one of the world's leading composers, but also, as one of the two authors of the libretto, W. H. Auden, one of the world's leading poets. It was, moreover, the first time that an opera by a non-Italian composer had been given its world premiere in Italy in the English language; and the composer himself conducted.

These intrinsic features of interest, together with the locale of the performance—the historic Teatro Fenice—were sufficient to attract to the first night a musical and social audience with representatives from Western Europe, America, and Africa. The Venetians made the most of this golden opportunity. Tickets, sold at the box office for 20,000 lire (about \$30) for an orchestra seat (not including an entrance fee of 10,000 lire) fell into the hands of speculators, and the day before the opening they were selling for as much as \$200 a seat.

The theatre was suitably decked out, with large bunches of roses on the edge of every box and attendants in pale cerise, black, and white eighteenth-century uniforms. The performance began with unaccustomed punctuality, only twenty minutes behind schedule, with the theatre already nearly full.

Mr. Auden and Chester Kallmann derived their libretto for *The Rake's Progress* from the set of Hogarth engravings of the same name. They did not, however, follow Hogarth's sequence as strictly as does Ninette de Valois in her ballet, for the Sadler's Wells company, on the same subject. Their plot details the ill-fated love of Tom Rakewell and Anne Trulove.

At the rise of the curtain Tom and Anne are discovered seated in a garden bower near Trulove's cottage. After a touching duet between the lovers Ann's father enters to discuss the seriousness of Tom's intentions toward her, and offers Tom a position in a counting-house. Tom refuses, however, saying he has other plans. Trulove, amazed, retorts that his daughter may choose a poor husband if she will, but not a lazy one. Meditating on this, Tom makes the first of his three wishes: "I wish I were rich." Thereupon Nick Shadow, actually the Devil in disguise, introduces himself to Tom and informs him of the death of an uncle, who has left Tom all his riches. Tom takes Nick into his service for a year and a day, and sets off to London with the promise to send for Anne and her father as soon as his affairs are settled. As the curtain falls Nick ominously announces to the audience, "And the Progress of a Rake begins!"

In London, Nick introduces Tom to Mother Goose's brothel, where he tastes the pleasures of sensuality. He is made to repeat a cynical catechism

that Nick has taught him; but in the third question, "What is love?", he falls down badly, for he thinks of Anne and his promise to her. The assembled company asks for a song, but Tom can only sing of his love. Everyone is saddened but touched by the song, but Mother Goose herself asserts the *ritus primis noctis* and takes Tom upstairs to the cheers of the remaining company.

The last scene of Act I is in Trulove's cottage again. Anne, dressed in traveling clothes, is about to depart for London to seek Tom, from whom she has had no word. Her father tries to call her back, but she steals herself with the reflection that Tom is weak and needs her.

THE first scene of the second act takes place in Tom's house in London. Already bored with life and the thousand sensations he has experienced, Tom makes his second wish: "I wish I were happy." The omnipresent Nick answers that he who would be happy must be free—free from the restraint of obligations and social conventions. To assert his freedom, therefore, Tom should marry Baba-the-Turk, the bearded lady at St. Giles Fair. Tom sees the ludicrousness of the idea and laughingly agrees to go a-wooing. Anne arrives at Tom's house, and witnesses the bustling preparations for the wedding-feast, as lackeys carry in such exotic possessions of Baba's as Egyptian mummies and stuffed birds. Heralded by torchbearers, Tom enters alongside the sedan chair in which Baba herself is carried. Unable to hide his embarrassment at seeing Anne, he admits to her that he has married Baba, but tells her that it is all a horrible mistake, for he still loves her. Begging Anne to go back and forget him, he finally persuades her to depart. Baba

descends from her sedan chair and exhibits her luxuriant beard to the admiring bystanders as the curtain falls.

The second scene of the act is the wedding breakfast. Bored beyond all bounds by Baba's prattling account of her life and her jealousy of Anne, Tom silences her by covering her face with a wig. He then goes to sleep, while Nick stealthily wheels in a marvelous machine. Tom awakens to make his third wish: "I wish it were true." He relates to Nick a dream, in which he was the inventor of a machine by which stones might be turned into bread. In this dream, imagining himself a philanthropist, he finds justification and pardon for his dissolute life. Nick shows him the machine he has brought, and Tom believes that his dream has come true. They make plans to go into business with the machine, and wheel it out, leaving Baba still sitting under the wig.

The third and last act opens in the same setting, several months later. Tom is ruined, and all of his possessions are to be sold at auction. The crowd mills about, examining the objects; Baba still sits with the wig over her face. Anne comes in and tries to learn news of Tom from the buyers, but no one can tell her anything. At last Mr. Sellem, the auctioneer, arrives and begins the sale. Piece by piece, Baba's collection goes on the block, and finally Baba herself is offered for sale. When the wig is removed she goes into a tirade against the auctioneer and the sale. Seeing Anne, Baba tells her that she is the one Tom really loves, and that she should find him and care for him. Anne hears Nick and Tom singing derisive ballads in the street. She rushes out in search of them, and Baba makes an exit as triumphant as

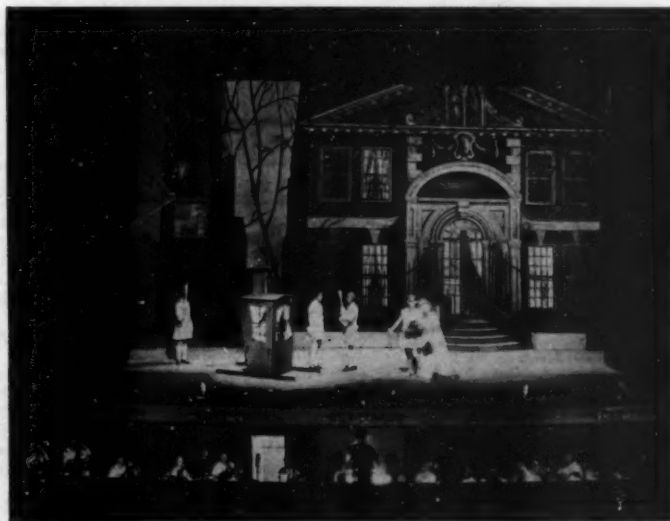
her entrance, remarking, "The next time you see Baba, you shall pay!"

THE year-and-a-day period of Nick's servitude to Tom is now up. Nick leads his bankrupt, dissolute, and frenzied companion to a graveyard. With a cry of horror Tom realizes fully for the first time whom he has taken into his service, and learns that the price he must pay is his own soul, which he must make available by committing suicide before the clock strikes midnight. He is given a choice of poison, gun, or halter. The hour begins to strike, but at the ninth stroke Nick offers Tom a last chance—a game of cards. Tom will go free if he can guess the three cards Nick draws. Tom guesses the first, thinking of Anne—the queen of hearts. The clock strikes ten. As the second card is drawn a spade falls from a tombstone with a crash, and Tom exclaims, "The Deuce!"—the two of spades. The clock strikes eleven; Nick cheats by picking up the queen of hearts again. Tom, now frantic and hopeless, gives up, saying: "I wish for nothing more—my only desire, could I go back, would be the queen of hearts. The bell strikes twelve. Tom falls senseless to the ground, and Nick, before disappearing, dooms him to madness forever.

The final scene is in Bedlam. Tom, convinced that he is Adonis, tries to persuade the other lunatics that Venus will come to comfort him. The sound of a key in the lock sends all scurrying to their places. Anne is led in by the keeper; taking Tom's head in her lap, she sings him to sleep with a gentle lullaby. Realizing that he is nearing the end she slips away. She has hardly left when Tom awakens and accuses the others of having stolen his Venus. Overcome with remorse, he dies. The madmen sing him a dirge, and the curtain begins to close. But Nick steps forward and draws it back; the principals, without wigs, and Baba, without her beard, all come to the front. As the house lights come up they deliver a short moral epilogue, bow to the audience, and retire.

THOSE who expected from Stravinsky another work in the line of development indicated by the *Symphony of Psalms* or the *Octuor* were disappointed. In *The Rake's Progress* he has written a traditional opera—with arias, cabalettas, recitatives (both accompanied and secco; although the score calls for a harpsichord, a piano was used), choruses, and cadenzas. Such baroque forms as da capo arias, ritornellos, instrumental interludes, device airs, concerted numbers, trios, and quartets follow one another in orderly array. The prodigious command of Stravinsky welds these traditional forms into a musical span that holds the listener continually spellbound. And it was more than good fortune that made

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Wide World

Igor Stravinsky is in the pit for a dress rehearsal of his first full-length opera, *The Rake's Progress*, at the Teatro Fenice, in Venice.



# Annual Survey of Orchestral Repertoire

By ROBERT SABIN

AMERICAN musical taste may be conservative, but at least it is sound, in both the classical and modern fields. MUSICAL AMERICA's annual survey of the repertoires of 25 leading American orchestras for the 1950-51 season shows gains for some of the greatest masters of both past and present. The homage to Bach (who died on July 28, 1750) which was begun last year continued in full force during the 1950-51 season. No less than 37 different Bach works (and transcriptions of Bach works) were performed by the 25 orchestras; and the total number of Bach performances was greater this season than last. Mozart was second only to Beethoven in popular favor, with 290 performances of 59 works. Among the European moderns, Stravinsky, Sibelius, Hindemith, and Bartók were the leaders. Gershwin, Copland, Barber, Schuman, Dello Joio, and Thomson led the American wing of composers.

The amount of music played by 25 symphony orchestras in one season never fails to surprise the investigator. This year, they performed 823 works by 263 composers. Of these, 125 were American works; and of the 263 composers 82 were Americans. The percentage of total works by Americans was 15 per cent, an encouragingly large proportion. The 25 orchestras in the survey gave 4,174 performances of 698 foreign works and 475 performances of 125 American works.

The lists of new works included in table form in this survey will indicate to the reader that a good deal of this music was unfamiliar. Conductors also showed a praiseworthy curiosity about neglected music by familiar composers. Dimitri Mitropoulos revealed the full genius of the young Milhaud by giving a belated American premiere to his *Les Choeurs*, in concert form. Mr. Mitropoulos' revival of Alban Berg's *Wozzeck* also opened many ears and hearts to that

## AMERICAN

Gershwin	4, 56
Copland	6, 44
Barber	6, 42
Schuman	6, 23
Dello Joio	3, 20
Thomson	2, 20
Hanson	4, 18
Creston	5, 18
Menotti	4, 16
Chasins	1, 12
Carpenter	3, 12
Gillis	3, 11
Mennin	2, 10
Piston	2, 9
Keller	2, 7
Kilpatrick	2, 6
Riegger	1, 6
Thompson	2, 6
Griffes	2, 6

## FOREIGN (Standard)

Beethoven	28, 380
Mozart	59, 290
Brahms	17, 240
Wagner	26, 230
Bach	37, 220
Tchaikovsky	17, 180
Strauss	14, 160
Ravel	14, 125
Debussy	12, 104
Haydn	15, 75
Mendelssohn	8, 72
Berlioz	10, 70
Dvorak	9, 58
Rachmaninoff	8, 52
Falla	4, 50
Handel	5, 48
Mahler	5, 48
Rossini	11, 42
Franck	3, 40

## FOREIGN (Modern)

Stravinsky	8, 98
Sibelius	9, 88
Hindemith	9, 74
Bartók	12, 66
Prokofiev	11, 60
Bloch	7, 44
Vaughan Williams	7, 35
Milhaud	9, 30
Roussel	4, 26
Martini	6, 24
Honegger	8, 24
Kodály	4, 18
Britten	3, 18
Schoenberg	5, 16

\*The first figure indicates the number of different works played by the 25 orchestras included in this survey; the second figure indicates the total performances of works by the composer.

masterpiece for the first time. The Louisville Orchestra continued its unique policy of spending money to commission new works by contemporary composers instead of importing expensive soloists. During the 1950-51 season Louisville heard the world premieres of Arthur Honegger's *Suite Archaique*; Bohuslav Martinu's *Intermezzo*; Paul Nordoff's *Lost Summer*, for mezzo-soprano and orchestra; George Perle's *Second Symphony*; and Vincent Persichetti's *Serenade No. 5*.

This survey abounds in statistics, but they need to be interpreted carefully by the reader if he is not to draw false conclusions from them. This is particularly true of percentages. Some of the orchestras included in this survey play over a hundred works a season; others play only about twenty. Naturally, the percentage of American works will be much larger for some of the smaller orchestras than for the larger ones, whose patrons may actually have heard five times as many American compositions. In some cases, notably that of the Rochester Philharmonic, an orchestra plays less American

music in its regular subscription series than it would if such music were not otherwise available. Rochester hears more American music than any city its size at the festivals held annually by the Eastman School of Music under the leadership of Howard Hanson.

A sudden increase in the number of performances of works by a certain composer may not indicate a heightening of public interest in his music, but simply a series of guest appearances by a conductor who is loyal to his cause. Even so, public interest in a composer often grows out of such missionary work. The gains made by Mahler's music in the United States in the past two decades are largely due to the interpretations of Bruno Walter and other devotees who have given audiences an opportunity to judge for themselves instead of accepting critical clichés. Wherever Fritz Busch conducted one was likely to hear Reger's music; Delius languishes as soon as Sir Thomas Beecham deserts our concert halls; Ernest Ansermet and Charles Munch are familiarizing American audiences with Roussel, Honegger, and other composers who, apart from one or two celebrated works, have had rather meager representation on our symphonic programs.

It is only natural that American-born conductors should tend to perform more American music than their European colleagues, although there are notable exceptions to this rule. Thor Johnson and the Cincinnati Symphony devoted 14 per cent of their repertoire to American music; Saul Caston and the Denver Symphony, 14 per cent; Robert Whitney and the Louisville Orchestra, 25 per cent; Howard Mitchell and the National Symphony, 16 per cent; and Victor Alessandro and the Oklahoma Symphony, 24 per cent. One of the high percentages was that of the Erie Philharmonic, under Fritz Mahler, which devoted 20 per cent of its repertoire to American works. Although conductors obviously like to have new works for first performances, they seem increasingly willing to repeat modern compositions. This is a heartening sign, for the craze for novelty is still a menace to the establishment of a stable and familiar repertoire of contemporary music.

Since his death, Béla Bartók has made steady gains in the repertoire of America's orchestras. Arnold Schönberg was beginning to win a place on programs in recent years,

and his death will doubtless spur conductors to play more of his music. Ironically enough, it seems that the best thing a living composer can do for his music is to die. Then his greatness emerges untarnished by envy or doubt or jealousy. The slump in popularity of Russian music, notably that of Dimitri Shostakovich, on American orchestral programs may be partly attributable to political tension, but it is probably just as much a natural reaction against the flood of it that was poured forth during and just after the war. Prokofiev holds his own very comfortably, however, which proves that there is no blanket anti-Russian prejudice. Charles Ives is also beginning to win widespread recognition in his native United States after half a century of neglect and obscurity. Leonard Bernstein introduced Ives's *Second Symphony* to a New York Philharmonic-Symphony audience fifty years after the music had been written.

Beethoven, Mozart, Brahms, Wagner, Bach, Tchaikovsky, Strauss, Ravel, and Debussy lead the classical lists this year, as they always have. Haydn is winning more attention, but he is still a "neglected" composer in the United States; Handel is also long overdue for a boom. Virtuosos still play the Beethoven, Brahms, Tchaikovsky, and Mendelssohn violin concertos *ad infinitum*, varying them with Bruch, Wieniawski, Glazounoff, and Sibelius. It is refreshing to find an increasing number of Mozart piano concertos in the active repertoire, although the familiar works of Beethoven, Brahms, Grieg, and Tchaikovsky still get the lion's share of performances.

The reassuring fact about this survey is that an enormous amount of music of all kinds is being played. Specialists may wring their hands; veteran concertgoers may flee from their 1,000th performance of Beethoven's Fifth Symphony, unhinged in reason; but if they have patience and fortitude they can hear almost anything sooner or later in American concert halls. Van Dieren and Hauer lovers may sigh bitterly over the glut of Strauss and Tchaikovsky in our programs, but even they need not give up hope. The record shows that the repertoire is not so stagnant as it has been made out to be, although it is still narrow in many areas.

In the list of orchestras that follows, the composers most frequently represented on the season's programs are

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## NEW AMERICAN WORKS

Babin, Victor: Capriccio
Berger, Arthur: Three Pieces for String Orchestra
Chasins, Abram: Period Suite
Copland, Aaron: Clarinet Concerto
Cowell, Henry: Short Symphony No. 4
Creston, Paul: Symphony No. 3; Piano Concerto
Dello Joio, Norman: Clarinet Concerto
Denny, William: Symphony No. 2
Elwell, Herbert: Ode for Orchestra
Freed, Isador: Symphony No. 2
Ganz, Rudolph: Symphonic Overture to an Unwritten Comedy
George, Earl: Introduction and Allegro
Giannini, Vittorio: Sinfonia per Orchestra
Gillis, Don: Thomas Wolfe, American
Hanson, Howard: Pastorale for Oboe and Orchestra
Huffman, Walter Spencer: Overture No. 2; Symphony No. 2
Ives, Charles: Symphony No. 2
Keller, Homer: Symphony No. 2
Kerr: Symphony No. 3
Kilpatrick, Jack Frederick: Symphony No. 4
Koutzen, Boris: Morning Music for Flute and Strings
Labunski, Felix: Variations for Orchestra
Mennin, Peter: Cantata, The Christmas Story
Nordoff, Paul: Lost Summer, for mezzo-soprano and orchestra
Pendleton, Edmund: Alpine Concerto, for flute and orchestra
Piston, Walter: Symphony No. 4
Still, William Grant: Symphony No. 4
Stringfield, Lamar: Dixie
Swanson, Howard: Short Symphony
Taylor, Deems: Restoration Suite
Yardumian, Richard: Violin Concerto

## OTHER NEW WORKS

Adomian, Ian: Suite for Orchestra
Alexander, Josef: Epitaphs
Atterberg, Kurt: Symphonic Movement on Indian Themes
Barrand, Henry: Le Mystere des Saints Innocents
Dallapiccola, Luigi: Marsia; Two Pieces—Serabande and Fanfare
Dick, Marcel: Symphony
Ghedini, Giorgio: Architettura, concerto for orchestra
Guerrini, Enea
Honegger, Arthur: Suite Archaique
Jirak, Karel: Symphonic Variations
Koetzier: Symphony No. 1
Krenk, Ernst: Symphonic Elegy for Strings
Liebermann, Rolf: Furioso
Malipiero, G. F.: Symphony No. 5; Piano Concerto No. 4
Martin, Frank: Concerto for Seven Winds, Timpani, Percussion and Strings
Martini, Bohuslav: Intermezzo
Milhaud, Darius: Les Choeurs; Jeux de Printemps
Nabokoff, Nicolas: La Vita Nuova, concerto for soprano, tenor, and orchestra
Nielsen, Carl: Symphony No. 5
Perle, George: Symphony No. 2
Persepolis, Harilaos: Christus Symphony
Persichetti, Vincent: Serenade No. 5
Prokofiev, Serge: Symphony No. 6
Rangstrom, Ture: King Erik's Songs, for voice and orchestra
Rieti, Vittorio: Symphony No. 5
Salviucci: Italian Symphony
Schuyten, Ernest E.: Symphony in F sharp minor
Vaughan Williams, Ralph: Fantasia (quasi Variazione) on the Old 104th Psalm Tune, for piano solo with chorus and orchestra
Veretti, Antonio: Sinfonia Sacra



# Offenbach in America

## Independence and Humor

### in a Dangerous Country

By ERIK HEILBRONER

SEVENTY-FIVE years ago this summer, Jacques Offenbach came to the United States to conduct his own compositions. When the invitation was first extended his reaction was far from enthusiastic, despite its offer of a thousand dollars a night—an almost unheard-of fee at the time. He was reluctant to make the voyage, because of poor health and family ties; but eventually he agreed to come. It was not easy for him to overcome his family's apprehensions and tears. America, they were sure, was a dangerous country, where Indians ran around freely, ambushing and scalping their victims. Moreover, he might never arrive there; the ocean was unsafe, and the ship he proposed to take was making her maiden trip.

Offenbach promised to stay within the comparatively safe limits of New York City and not venture the wild territory west of the Hudson. Toward the ship he felt a reassuring sense of kinship. "Like me," he told his wife, "she makes her first crossing to the United States. As an old habitué of premières, I am not frightened to assist at her debut."

After a crossing that justified some of Mme. Offenbach's trepidations, the ship—the *Canada*—finally reached New York, several hours behind schedule. The delay discouraged the reporters assigned to cover Offenbach's arrival. When the *Canada* finally docked, in the early hours of the morning, the New York *Sun* was the only paper represented. To the *Sun* man his colleagues' impatience was a source of satisfaction. "After they had waited until evening," he

wrote gleefully, "they had nothing to do but console themselves with the lunch and the champagne, and then return to their homes, and yesterday morning, when the *Canada* started from Quarantine for the City with Offenbach, the gay receivers of the day were snug in their little beds."

UNLIKE the reporters, the reception committee of musicians held out faithfully all night. When the *Canada* failed to appear at the appointed time they chartered a little boat, the *Blackbird*, and went out to meet the visiting composer. Their undertaking was crowned with success, although Offenbach's account of the occasion suggests that their waiting hours were none too comfortable:

"A boat decorated with flags and Japanese lanterns and carrying a band of sixty to eighty musicians waited for me at Sandy Hook. But when we didn't arrive the boat advanced more and more into the open ocean in the hope of finding me. . . . The more they advanced the more seasickness advanced, and the musicians were not the last to become aware of it. As with Haydn's Farewell Symphony, in which the musicians disappear one by one, so it was with our musicians—they disappeared one by one; and instead of pouring forth music, one after the other poured forth his soul to the sea. . . ."

Fortunately, the sight of a fading reception committee was not Offenbach's first impression of America. The examinations by health and customs officials filled him with admiration.

"Before entering the port," he wrote in his notebook, "the *Canada* stops at two little islands called the Quarantine, to undergo visits of the health control and the customs officers."

"If a boat has sick persons aboard, they are debarked on the first of these islands, and when they enter their convalescence they are transported to the other."

"In earlier times those islands did not exist. The steamboats waited at Long Island; the inhabitants of the locality did not mind the customs people, but they were very much annoyed by the physicians, on account of the sick. They found the incessant importation of pest carriers sent to them from all four corners of the world rather disagreeable and finally declared that from then on they did not wish Long Island to be a hospital and would prevent the landing of any sick person on their shores, even if they had to open fire on the boats."

"But where shall we put them?" asked the governor of the state of New York.

"Just put them on the island across the channel; we have taken care of them long enough. It's Staten Island's turn now."

"The Governor found this advice, accompanied by gun-fire, quite sensible and gave orders to set up the quarantine accordingly."

"But the inhabitants of Staten Island did not limit themselves to threats. They simply revolted and set fire to the first boats that tried to land."

A photograph of Offenbach during his stay in New York, inscribed "With Respect" to his wife Hermine



"The authorities were rather embarrassed. But people never stay embarrassed for a long time in America. The City Council went into deliberation, and it was decided that, since the inhabitants of the two islands would under no circumstances receive the suffering people, one had simply to create two new islands where there were no inhabitants. And it was only a very short time before the two islands which we now see emerged from the sea as by enchantment." And Offenbach concludes: "All of America can be found in that *tour de force*."

HIS initial admiration for America was reciprocated, to judge from the New York newspaper accounts: "Mr. Offenbach is a pleasant-looking gentleman," wrote a *Daily Tribune* reporter, "of about medium height, slender in build, and slightly round-shouldered. His face is somewhat thinner and more deeply furrowed with wrinkles than is represented by the lithographs which are displayed in the shop windows. He has a quick, lively way of speaking and acting, and his face is always lit up by a smile."

"Offenbach is a peculiar combination of independence and nervous, rollicking humor," observed the early riser of the *Sun*. "He tries to please everybody near him, and has no trouble on that score. There is a scarcity of hair on the top of his head, but he is not deficient in either mustache or side whiskers. He wears black-rimmed eyeglasses, and finds diversion in frequently removing them from the bridge of his nose. He was constantly astir, and when not engaged with his eyeglasses he divested himself of his wine colored overcoat and then almost instantly put it on again."

"Offenbach," said the *Herald* reporter, ". . . must be a strong attraction for many weeks to come as a conductor. He has set half the world crazy and dancing, and we presume the other half wants to see the man who has produced such a magical effect. He has, personally, a great deal of magnetism, and reflects much of the spirit of the delightful, yet naughty, school of music which he so ably represents."

FROM the pier Offenbach was driven to the Fifth Avenue Hotel, where he marveled at the private bathrooms and the shops inside the hotel where one could find anything one needed, "except someone who understands French." Although he under-

stood the language to some extent, Offenbach was unable to speak English. All he was able to say when he was honored by a serenade on the evening of his arrival was "Thank you, sir."

Almost immediately after his arrival, he went to Gilmore's Garden, where his concerts were to take place. The garden seated more than eight thousand people, and contained a wealth of tropical plants and a miniature imitation of Niagara Falls; a large dais had been erected in the middle for the orchestra.

The orchestra Offenbach was to conduct consisted of one hundred and ten of the best available musicians; among them was John Philip Sousa. Many of them were members of the New York Symphony—much to the annoyance of Theodore Thomas, its conductor, who was not an Offenbach admirer. Asked why he never put any of Offenbach's works on his programs, Thomas replied angrily: "What? Conduct an Offenbach piece? Never will I do anything so degrading."

When Offenbach heard of this he laughed heartily and replied: "Please tell Mr. Thomas that I will not be so particular. I shall be most happy to conduct any composition of Theodore Thomas' when he reaches the dignity of becoming a composer." Taking issue with Thomas' worship of Wagner, he added: "Wagner would be the greatest of musicians if he had not had his predecessors Mozart, Gluck, Beethoven, and Mendelssohn; he would be the most spiritual and the richest from the point of view of melodic invention if Hérold, Halévy, Auber, Boieldieu, and some others had not existed; and his genius would have been unequalled if Meyerbeer and Rossini had not been his contemporaries."

He readily acknowledged, however, that Thomas had formed an outstanding orchestra. "I am delighted to state," he said, "that the instrumentalists are of a very superior order. For each of my works only two rehearsals were necessary to assure a most brilliant interpretation."

OFFENBACH won the musicians at the very beginning of his first rehearsal. They had played only a few measures of the Overture to *Vert-Vert* when the composer tapped his desk and stopped them.

"Pardon, gentlemen," he said, "we have only just commenced and you have already failed in your duty. I am not a member of your union, and

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A contemporary cartoon of Jacques Offenbach conducting

# Contrasting Modern Operas Hold Parisian Stages

By HENRY BARRAUD

AT the close of the musical season in France so many subjects call for attention that it is difficult to make a wise and equitable choice among them. The festivals, more numerous than ever this year, cannot be ignored, for they constitute a new and essential aspect of French musical life—the awakening of a vast provincial public which until now has lacked an opportunity to become acquainted with artistic activities. But before looking into the contributions of the summer festivals, I should like—in the light of three recent premieres in Paris—to return to the problem of the lyric theatre, which is close to my heart, and with which I have dealt in previous contributions to *MUSICAL AMERICA*.

Not long ago a reporter from *Le Figaro* asked me what I consider the most promising prescription for the opera of the future. Will it rely on a succession of arias linked by recitatives? On continuous melody, like that of Wagnerian and post-Wagnerian music-drama? On neo-realism, after the fashion of Gian-Carlo Menotti? On a synthesis of musical, dramatic, and choreographic elements, in the genre of Honegger's *Jeanne d'Arc au Bûcher*?

Just what answer I should have given the interviewer if he had asked me these questions a few months ago, I am not sure. Perhaps I should have indicated a preference for the last of these formulas, since I myself adopted it in a recent work, without affronting the public. At the present moment, however, my reply was qualified by the experience of three diverse works produced in Paris almost simultaneously—Honegger's *Jeanne d'Arc au Bûcher*, at the Opéra; Menotti's *The Consul*, at the Théâtre des Champs-Élysées; and Emmanuel Bondeville's *Madame Bovary*, at the Opéra-Comique.

The general character of *Jeanne d'Arc au Bûcher* is already familiar to readers in *MUSICAL AMERICA*, since it was fully discussed after its first concert performances in Paris and New York. There is little I can add to American knowledge of the nature of *The Consul*. *Madame Bovary*, which I shall describe in more detail later on, employs continuous melodic recitative and leit-motives in a manner reminiscent of Gustave Charpentier's *Louise*.

These three novelties of the Paris stage are widely different from one another in conception. But it is important, and fundamental to any discussion of the present-day lyric theatre, to observe that all three were successful at the box office. In the face of this clear public response, it is reasonable to wonder whether we have not been agitated over a false problem in the last few years, and whether we have not wasted time, ink, and spittle in an attempt to cure an imaginary invalid.

WHAT is the source of the deep-rooted conviction that opera is an outmoded affair that no longer interests the public and is doomed to disappear altogether? Perhaps it is the continual box-office decline of the operas of Gounod and Massenet, which young people in particular no longer wish to hear. On the other hand, the announcement of Mozart's *Don Gio-*

vanni or one of the highly indigestible dramas of Wagner brings the public rushing to the theatre. Because certain works seem out-of-date and repellent we need not condemn the whole genre—from Monteverdi's *Orfeo* to Boris Godounoff, Pelléas et Mélisande, and Wozzeck—that has given birth to so many masterpieces.

The vast development of symphonic music in modern times has deflected from the musical theatre creative forces that were active in it in other periods, and the theatre has done practically nothing to channel them back in its direction. For this state of affairs the rapid change in economic conditions is largely responsible. The lyric drama has become a luxury almost no theatre can allow itself unless it receives from the state a subsidy that is ever becoming a heavier drain on public funds. While music seems, superficially, to enjoy the most complete independence of all the arts, it is actually the most dependent of all on the power of money. Nowadays, when it is important to offer fresh and unusual productions, more and more lyric theatres are closing their doors to new works. The public, tired of being offered the same pieces over and over again, has stayed away from the opera house increasingly, providing a warrant for those who sound the death-knell of the lyric theatre and pronounce mortuary orations.

Yet when these three new works were staged in Paris, the public rediscovered a taste for opera that it had not recognized when there were no satisfying attractions. What point is there, then, in hunting for a single formula for the lyric theatre of the future? To the interviewer from *Le Figaro* I therefore replied: "All formulas are good ones. What matters is not the formula but the success of the work." Every artistic success must ultimately become a public success, even though—as in the cases of *Faust*, *Carmen*, *Tannhäuser*, and Boris Godounoff—the response is not immediate.

THE box-office success of *The Consul* was most apparent when commitments elsewhere forced the company to end its Paris engagement. The last two performances were given before packed houses, and it is safe to assume that the opera could have continued its run for several more weeks. This achievement was all the more remarkable in view of the fact that the performance was given in English. (A French version on which the cast was working was not offered to the public at this time; it is now announced for next season.) Yet in the last analysis the audience that supported *The Consul* was a limited one, consisting of the few thousand Parisians who can make or break a theatrical attraction in the three weeks after its opening. The cheap seats were not as well filled as the more expensive ones. There is no way of knowing whether the mass audience would ultimately have come to hear *The Consul*; I am inclined to think that it would have if the opera had been given in French.

In musical and critical circles the response to *The Consul* was more reserved. Menotti was reproached for the indeterminateness of his style, which draws ingredients from every part of the musical horizon and binds

them together with an Italian sauce in which it is easy to recognize familiar recipes of Puccini (which is not so bad) and of Mascagni and Leoncavallo (which is considerably worse). He was also reproached for a want of nobility in the means by which he attains his dramatic effect, means that are well known to Parisians from their exploitation in the Montmartre *théâtre de la terreur* known as *Le Grand Guignol*.

Despite these reservations, however, nobody dreamed of withholding from Menotti the admiration his infallible theatrical instinct commands—his admirable manipulation of the dramaturgical machinery, so varied and so resilient, so persuasive in illusion and so strange in fantasy, so resolutely lyric and so brutally realistic. It was impossible to be unsympathetic toward this Protean artist who handles every phase of creation and production by himself, and who knows by instinct how to keep in line even the minutest details of stage direction and to choose his interpreters with a sense of their appropriateness that amounts to genius.

It is not compulsory to agree with Menotti in all aesthetic matters, and many people did not. I do not entirely agree with him myself, although I recognize that the argument is weighted on his side, since he proved that he was able to win the game in the terms in which he chose to play it. But in sum total Menotti impressed us far more by the success of his enterprise than by its novelty. As a theatre piece *The Consul* descends directly (if we leave out of consideration the obviously Italianate features of the score) from the expressionism that flourished in Germany between the end of the first World War and the rise of Hitler—a genre that brought nothing exceptional to the lyric theatre except Kurt Weill's unforgettable *Dreigroschenoper*.

Menotti deserves a final word of commendation. He has taken cognizance of the serious economic problem that confronts the operatic theatre. *The Consul* is a relatively economical production, for it can be given with two very simple settings, by a dozen singers (albeit singers of high professional calibre) and a small orchestra. It is a work that can be staged easily and profitably. It undoubtedly provides a formula for the future, for it takes into account the actualities of contemporary life. Benjamin Britten, gifted with antennae no less sensitive than Menotti's to public taste and the needs of our time, set himself similar limitations in *The Rape of Lucretia*, and Albert Herring, despite the international success of his earlier, full-scale opera *Peter Grimes*. The examples of Britten and Menotti indicate that the success of a work justifies the formula its composer employs—or, to fall back on a proverb, that the end justifies the means.

A FURTHER case in point is Bondeville's *Madame Bovary*. In this instance the composer may almost be said to have hurled his opera at the world as a challenge, for the formula it employs is one to which, more than any other, there has been virtually unanimous opposition in all recent discussions of the lyric theatre.

The choice of a subject is surprising in itself. How is it possible to transmute into music Flaubert's famous novel and the unhappy puppets who inhabit it—the insipid village beauty, the small-minded husband, the pretentious loquacity of the imbecile pharmacist, the desolate platitude of the life of the feverish *petite bourgeoisie*? Bondeville solves the problem in two important ways: He succeeds in turning his heroine into a poetic figure, to the extent of making her, toward the end, a sort of *Mélisande*, bewildered by a world that seeks vainly to understand her. At the same time he imparts tragic grandeur to the character of the

money-lender whose evil calculations drive *Madame Bovary* to suicide.

Through the conflict of these two characters the play moves relentlessly—after the introductory passages of the first act—in a rhythm that becomes constantly tauter, toward its denouement. Part of the credit for the effectiveness of the opera belongs to René Fauchois, the librettist, who has adapted the novel extremely adroitly. From among the classic usages of opéra-comique librettos he has chosen devices that provide the resources for a musical and theatrical production wholly in accord with modern tastes.

Bondeville's music shows him to be a man of the theatre. The score is devoid of display; it contains no arias or set-pieces. Yet in the lyric passages—notably in the big second-act duet—the recitative becomes so melodic that it verges on the realm of the traditional aria. The voice always retains the dominant position, with the orchestra serving as accompaniment. In every way the music is closely related to the drama; *Madame Bovary* is an opera that serves the actors well. In the production at the Opéra-Comique the central figure was Roger Bourdin, perhaps the most extraordinary operatic tragedian Paris has known since Chaliapin. In the last act his performance was so gripping that the curtain had to be raised seven or eight times at the end before the enthusiasm of the public subsided.

IMPORTANT premieres dotted the summer festival programs. Has the radio given the mass audience outside of Paris a taste for the music these festivals offer? Or have perceptive business-men discovered unexploited treasure in the hearts of thousands of people? Be this as it may, the concert halls and opera houses of such middle-sized cities as Bordeaux and Toulouse (with populations of about 300,000) were filled every night for several weeks by a throng that listened avidly not only to classic masterpieces but to some of the most audacious contemporary products as well. Unlike most of the other European music festivals, those in France consider it a point of honor to grant a prominent place to the music of our own time. At Toulouse, several full evenings were devoted to contemporary works, played by a local orchestra that proved to be the equal of the leading Parisian orchestras, especially in its performance, under Igor Markevitch, of Stravinsky's *Le Sacre du Printemps*.

The remarkable quality of many of the French provincial orchestras is a new development. At least a dozen of them—in Bordeaux, Marseille, and Lyon, and even more impressively in Lille, Strasbourg, and Toulouse—are admirable ensembles, capable of giving faithful interpretations of the most exacting contemporary music.

Among the significant new works of the summer were three symphonies, a piano concerto—which might better be called a *symphonie concertante* with piano obbligato—and an oratorio. In sum total these works showed how far removed our epoch is from the day when it was possible to accuse French composers of writing picture-postcard music.

Of Arthur Honegger's Fifth Symphony, presented by Charles Munch in Paris and in Strasbourg, I need not write, since Mr. Munch gave the world premiere of the symphony in Boston and repeated it in New York and at Tanglewood. Another new work performed in Strasbourg was Jean Rivier's Fifth Symphony, played by Ernest Bour and the Orchestre National. The vivacity, rhythmic piquancy, and oppositions of vibrant, primary colors in this music reveal once again its composer's vigorous, exuberant temperament. The slow movement is particularly admirable for its austere, unadorned meditativeness and deep inner feeling.

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# New York City Ballet Presents Two New Works

By JAMES HINTON, JR.

THE 1951-52 dance season got under way on Sept. 4 with the seasonal debut of the New York City Ballet at the City Center. The dancers in the company, benefiting from a 1950-51 season that saw them operating as a unit over a longer span than ever before, were in almost uniformly fine fettle, and the three-week season's opening program was brilliantly presented.

The focus of interest in the opening bill was Jerome Robbins' *The Cage*—at once one of the newest and most powerful pieces in this or any other company's repertoire. George Balanchine's *Serenade* preceded *The Cage*, and it was followed by his *Pas de Trois* and *La Valse*.

In this performance *The Cage* confirmed the high praise it was given last June, when it was first danced. It is a work of many levels and almost unbelievable complexity of design, yet the fundamental theme unfolds so explicitly that its major dramatic points could scarcely be mistaken. The line of dramatic action concerns the ritual enticement and destruction of the male by the female; although the movement is often spider- or mantis-like the genus represented is patently Homo. The central figure is a novice of this all-female cult, a figure danced by Nora Kaye with superb tension of line and penetrating dramatic projection. She is brought forward, instructed by the cult's queen, kills her first male, experiences a brief normal response to a second male, and finally confirms her right to belong to the cult by destroying him too.

It is a terrifying, melodramatic idea, with roots that strike deep into psychopathology and primitive ritual. In translating it into choreographic terms Robbins has not failed to develop all sorts of implications or to provide a constantly shifting, constantly meaningful pattern of group movement to accent and support the wonderfully dynamic movement of the principals. Yvonne Mounsey was vividly muscular and commanding as the Queen, but Michael Maule and Nicholas Magallanes were a little on the limp side as the successive Intruders.

*Serenade* was given a performance of real stylistic beauty, with Janet Reed, Miss Mounsey, Patricia Wilde, Melissa Hayden, Diana Adams, Herbert Bliss, and Mr. Magallanes taking the solo roles. Of the boys in the corps, Michael Maule showed notable development. There were some ragged moments in ensemble passages, but all of the principals, especially Miss Adams and Miss Wilde, danced excellently.

*Pas de Trois* was danced with great virtuosic charm by Maria Tallchief, Miss Hayden, and André Eglevsky. In *La Valse*, Miss Tallchief danced the principal female role quite beautifully, if perhaps with an unbecoming degree of emotional detachment, and Mr. Magallanes and Francisco Moncion were the principal male dancers. The work as a whole, embodying as it does not only Ravel's title piece but his *Valses Nobles et Sentimentales*, still falls into two sections. And for all of Balanchine's fine evocation of fin de siècle mood in the dramatic choreography for *La Valse* proper, the earlier waltzes seem to have more artistic

validity. Each is given to a different grouping of dancers (never more than four) and each is so charmingly wrought, so subtly differentiated from the others that when they are ended and the story part begins (to music that is essentially just another treatment of the same material) the whole begins to seem logy and over-long.

Whatever its inherent defects, though, *La Valse* has a way of overcoming them in a good performance, and this one brought the evening to a brilliant close. Leon Barzin conducted for all the ballets, and the orchestra—or any ballet orchestra, for that matter—has seldom sounded better.

The personnel of the company is essentially that of last year, with no notable additions or deletions affecting the basic roster. However, a leg injury before the season began forced the withdrawal, at least from early performances, of Tanaquil LeClerq and led to the cancellation of a projected revival of Balanchine's *Apollo*.

## The Miraculous Mandarin, Sept. 6

A dramatically powerful, if spotty and structurally uneven, work was added to the New York City Ballet

Todd Bolender's *The Miraculous Mandarin* as danced at the New York City Center



Melton-Pippin

repertoire on Sept. 6, when Todd Bolender's choreographing of Béla Bartók's *The Miraculous Mandarin* had its world premiere. The plot was adapted from that of Melchior Lengyel, who collaborated with Bartók when he composed the score, in 1919, for a mime-play. For this new ballet version Alvin Colt has designed an expressionistic set reminiscent of the 1920s; and Jean Rosenthal's lighting enhances the melodrama and deliberate violence of the work. Bolender has offered magnificent opportunities to Melissa Hayden, as *The Woman*,

who lures the Mandarin to his death, and to Hugh Laing, as the unfortunate Chinese. Both of them gave performances that were enough in themselves to ensure the success of the piece. *The Miraculous Mandarin*, like *The Cage* and *Illuminations*, is a shocker that achieves validity through its intensity of action and exploitation of dramatic situation.

The scene is "any city street, anywhere in the world." A woman, abetted by a gang of thugs, lures men to their deaths. After disposing of an Old Man and a Young Man, she encounters a Mandarin. The miracle referred to in the title is the fact that he does not die after being beaten and stabbed. He still implores the Woman for mercy and love. Finally, in exasperation, they string him up. Suffering a sudden revulsion, the Woman turns against her fellow criminals and mourns over the Mandarin, whom she drags after her with the rope that still dangles from his neck. The final moment leaves her crouched over the corpse in a frenzy of remorse and desire. Freed by her compassion, he has at last found release in death. Through the action wanders the figure of a Blind Girl who acts as a sort of Greek chorus. The Woman shrinks away from her, as from an avenging conscience.

Bolender's problem in translating the mime-play into ballet terms has been complicated by the nature of the long score. For the music subsides, after a frenzied and rhythmically percussive series of climaxes, into an extended epilogue of quiet, transparent sonority that is evocative of mood but completely lacking in the physical impetus that has gone before. The choreography falters here, for Bolender has not provided his dancers with the means of projecting this sustained change of pace and emotion. The Woman, in particular, is forced to keep up the pitch with a sort of punch-drunk repetition of previous passages. That the end does not fall flat is an added tribute to Miss Hayden's transcendent powers as a dancer and actress.

The most powerful episode in the work is the duet of the Woman and the Mandarin. Miss Hayden's flexibility, whip-lash intensity of beat and accent, and vitality are nothing short of stupendous. They are intensified by the pathetic and sensitively stylized movement of the Mandarin. Here Bolender has shown himself an original and distinguished choreographer. Less completely successful is the treatment of the Men. They tend to bog down into strenuous athletics (except in the murders, which are gruesomely effective), and the boys who danced these roles were hope-

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## Ballet Theatre Begins Metropolitan Engagement

By CECIL SMITH

FOR four days the two major autumn ballet seasons in New York overlapped. Ballet Theatre, in its only New York booking of the year, began its stint at the Metropolitan Opera House on Oct. 20, and the New York City Ballet ended its engagement at the City Center on Oct. 23. The conflict of dates harmed neither organization, however; on the night of Ballet Theatre's sold-out opening, the New York City Ballet also turned customers away from *The Miraculous Mandarin*.

Except for the absence of Paul Godkin from the company, Ballet Theatre began its 1951-52 season without significant change in its top personnel. Alicia Alonso, Igor Youskevitch, Mary Ellen Moylan, and John Kriza remain as leading dancers, and the roster of soloists includes Norma Vance, Ruth Ann Koesun, Paula Lloyd, Lillian Lanese, and Eric Braun. Jean Babilée and Nathalie Philippart, who made their first American appearances in April, 1951, with Ballet Theatre, are again on hand as guest artists. Alexander Smallens, the musical director, and Joseph Levine share the conducting responsibilities. Dimitri Romanoff is again listed as régisseur, and Edward Caton as ballet master.

As is the custom nowadays, Ballet Theatre reserved its novelties for later occasions, devoting its opening bill to established works. Miss Alonso, Mr. Youskevitch, and Miss Moylan led off with *Giselle*, long one of the most

distinguished achievements of the company. Mr. Babilée and Miss Philippart appeared in their most sensational item, *Le Jeune Homme et la Mort*. The blithe Americanisms of Jerome Robbins' *Interplay*, with Mr. Kriza, Miss Lloyd, and Mr. Braun in featured parts, rounded off the evening. The choice of these three works was shrewd, for it could almost be interpreted as a challenge to the New York City Ballet, now at the high noon of its popular success—as though Lucia Chase and Oliver Smith, the directors of Ballet Theatre, were saying to Lincoln Kirstein and George Balanchine, "See how much more varied, how much wider in scope our programs can be than the Balanchine-centered repertoire of your company."

There was no need to belittle the admirable Kirstein-Balanchine troupe, however, in order to take pleasure in the Ballet Theatre outlay. The dancing of Miss Alonso and Mr. Youskevitch in *Giselle* was again one of the wonders of our time, and entitled Ballet Theatre to continue to hold its head high in the international competition of touring ballet companies; not even the decimation of the group's ranks on the secondary level or the callowness of style that marred the work of the corps de ballet could make this anything less than the best *Giselle* performance to be seen in the world today. Miss Alonso, slimmer and lighter than last year, encompassed all phases of the exacting title role with an artless ease that concealed her technical bravura, and en-

## Edinburgh Festival Ends; Plans Advanced for 1952

By ARTHUR JACOBS

**T**HE fifth Edinburgh Festival ended on Sept. 8 with fireworks and candles—fireworks in various open-air displays, and candles as the Hallé Orchestra of Manchester played Haydn's Farewell Symphony in the traditional manner. The Hallé Orchestra, under Sir John Barbirolli, was the last of the six orchestras that appeared at the festival.

With the BBC Scottish Orchestra, under Ian Whyte, the soloist on Sept. 5 was Victoria de los Angeles, soprano, who gave the first performance in Britain of Turina's Canto a Sevilla. The purely instrumental movements were omitted. Unusual interest was aroused by the National Youth Orchestra concert on Sept. 2, in which Walter Susskind appeared as guest conductor and Colin Bradbury, the orchestra's eighteen-year-old principal clarinetist, was acclaimed for his playing of Mozart's Clarinet Concerto.

Bruno Walter and Dimitri Mitropoulos continued to share the direction of the New York Philharmonic-Symphony concerts, as they had during the opening days of the festival. The four American soloists who sang in Beethoven's Ninth Symphony under Mr. Walter's direction—Frances Yeend, Martha Lipton, David Lloyd, and Mack Harrell—scored a success. Each time preceded by Vaughan Williams' Fantasia on a Theme of Thomas Tallis, the Ninth Symphony was given twice, with the Edinburgh Royal Choral Union assisting.

Mr. Mitropoulos, who at first encountered a cool, even hostile, reception, drew more favor as the festival progressed. His interpretation of Vaughan Williams' Fourth Symphony was excellent both in the molding of individual phrases and in over-all balance. He had less success with his other essay in British music, Sir Arnold Bax's Overture to a Picaresque Comedy, for his almost sedate manner missed the swagger of the music. His avowed liking for the music of Ernst Krenek was demonstrated in a conscientious and interesting performance of the Symphonie Elegy. Howard Swanson's Short Symphony proved to be a thoughtful work, rising to distinction in the slow movement but as a whole somewhat lacking in variety. Mr. Mitropoulos' only other American offering was Morton Gould's Philharmonic Waltzes, an agreeable piece of fun that exhibited the orchestra's virtuosity. But these two works (three, if Krenek is counted as an American composer) hardly seemed an adequate representation of American music in the orchestra's fourteen Edinburgh concerts.

**I**NTERPRETATION by Mr. Mitropoulos of established European works were sometimes satisfactory. He paid the festival a pretty compliment by performing Mendelssohn's Scotch Symphony (written after the composer's visit to Edinburgh), but he hurried the slow movement distressingly. In Berlioz' Rakoczy March, after hitting the final chord fortissimo, he attempted to soften it into a quiet ending. Not unnaturally, the applause of the audience broke in and prevented him.

The orchestra itself made a favorable impression on the British public

for its warmth of sound and responsiveness to its conductors. There seemed, however, to be weaknesses among the woodwinds; the clarinet tone, in particular, was not over-pleasing. The orchestra's work, in sum, was gratifying; the Philadelphia Orchestra, which visited Britain two years ago, was electrifying.

The festival audience heard another American work when Mr. Harrell, in a solo recital, introduced Victor Babin's song cycle Beloved Stranger. One of the songs, The Wall, is more than ordinarily effective, but the work palled long before its end. Mr. Harrell's voice seemed too dry and un-lyrical for his Schubert and Beethoven songs, but his dignified eloquence was well suited to Brahms's Vier Ernste Gesänge.

Ethel Bartlett and Rae Robertson included in their two-piano recital the first performance in Britain of Bohuslav Martinu's Three Czech Dances, which are dedicated to them. This is music of distinct individuality, lyrical in spirit but somewhat lengthy for its material. Kathleen Ferrier, contralto, gave a lieder recital, with Mr. Walter at the piano. Four morning concerts were presented by the London Mozart Players, a chamber orchestra that has recently achieved an enviable position in London musical life. The gestures of its conductor, Harry Blech, were as eccentric as those of Mr. Mitropoulos but apparently a good deal less purposeful. However, his group contains some of London's finest instrumentalists, and with Nina Milikina as an admirable soloist they gave a captivating performance of Mozart's Piano Concerto in E flat, K. 449.

The Edinburgh University Singers, Ian Pitt-Watson, conductor; the Nederlands Kamerkoor, of Amsterdam, Felix de Nobel, conductor; and the Wiener Akademie-Kammerchor, Ferdinand Grossman, conductor, all sang during the last week of the festival. The fifteen-year-old Dutch chorus, whose repertoire ranged from music by Josquin des Prés to Stravinsky's Mass (with the help of players from the Royal Philharmonic) had a decided success; the Viennese choir, younger and less experienced, was wanting in certainty of pitch.

Some veterans of the Edinburgh Festival claimed to sense a change of atmosphere this year, a subtle decline in general enthusiasm. Your correspondent envies these observers their sensitivity, but must admit that he failed to detect any such change. At any rate, the promoters declared themselves well satisfied with this year's results. In particular they reckon that the visit of the New York Philharmonic-Symphony fully justified itself artistically, despite the £20,000 loss it brought about. The fact has not escaped notice, however, that continental European orchestras cost less to engage, being for the most part subsidized by their governments.

**T**HE loss incurred through the Philharmonic-Symphony's visit was exceptional in the orchestral sphere. Every year so far, however, the festival has lost money on the performances by the Glyndebourne Opera Company in the King's Theatre. The loss on the opera performances has always used up completely, or almost completely, the subsidies provided from various public funds. A desire to reduce this loss obviously played



Bruno Walter and soloists in Beethoven's Ninth Symphony, which closed the Edinburgh Festival visit of the New York Philharmonic-Symphony, with George Buell, American consul general. Left to right: Mack Harrell, Mr. Walter, Frances Yeend, Mr. Buell, Martha Lipton, David Lloyd

a part in the management's decision to dispense with the Glyndebourne company in next year's festival (from Aug. 17 to Sept. 6). It is inviting instead the Hamburg State Opera, which plans to present a repertoire of six operas, by Mozart, Beethoven, Weber, Wagner, Strauss, and Hindemith. The management apparently believes that the subsidy received by this company from its own government will make it cheaper to engage than the Glyndebourne company.

But the Glyndebourne company has been invited to appear again in 1953, and in the meantime it is officially regarded as the "operatic backbone" of the festival, whatever that means. The apparent break between Edinburgh and Glyndebourne is a matter of major importance, however, overshadowing even the promise of a special festival chamber music ensemble composed of Clifford Curzon, Joseph Szigeti, William Primrose, and Pierre Fournier. Glyndebourne was the parent of the Edinburgh Festival; Rudolf Bing conceived it and launched it in 1947 while he was manager of Glyndebourne. John Christie, founder-owner of Glyndebourne, has made it clear that he was not consulted about the new step.

Several orchestras will again take part in the 1952 festival. The Amsterdam Concertgebouw Orchestra will play under the direction of Eduard van Beinum and Rafael Kubelik; Mr. Kubelik will concentrate on Czech music. One of the major British orchestras will appear under various conductors, and the Scottish National Orchestra and the BBC Scottish Orchestra will also participate. A series of chamber-music concerts will again be given in the Freemason's Hall, and Mr. Szigeti is to give the first performance outside Switzerland of Frank Martin's Violin Concerto, with Ernest Ansermet conducting. Performances of Handel's Acis and Galatea and works by Purcell are scheduled to be given by a group directed by Hans Oppenheim.

### Sargent Introduces Three Works at Norwich

**NORWICH, ENGLAND.** — The 36th meeting of the Norfolk and Norwich Triennial Musical Festival this past summer brought first performances of three works—Hubert Hales's Pastoral Music; Patrick Hadley's Lines from The Cenci, for soprano and small orchestra; and Edmund Rubbra's The Dark Night of the Soul, for chorus, soloist, and orchestra, with an English text drawn from the works of St. John of the Cross. The performing organizations—the London Symphony and the festival chorus—were conducted by Sir Malcolm Sar-

gent, who also conducted Mendelssohn's Hymn of Praise and Vaughan Williams' Benedicite. Other programs were conducted by Heathcote Statham, organist of the Norwich Cathedral.

—BASIL MAINE

### Old Guildhall In King's Lynn Houses Festival

**KING'S LYNN, ENGLAND.**—The first Festival of King's Lynn, in Norfolk, took place from July 21 to 28. The chief event was the opening of the restored Guildhall of St. George by Her Majesty the Queen on the afternoon of July 24. The building is the largest ancient guildhall in England and is probably the most complete example of a medieval Merchant Guild. The property is vested in the National Trust, and the scheme of restoring it as an arts center has been financially supported by the Arts Council and the Pilgrim Trust, as well as by public donations.

Of the concerts in the guildhall, the final one drew a large audience to hear Bach's Third Suite, Mozart's Sinfonie Concertante, and Schubert's Fifth Symphony. The conductor was that master musician George Enesco and the players the excellent Boyd Neel Orchestra.

There were other memorable moments, including the opening work in the first program, Vaughan Williams' Fantasia on a Theme of Thomas Tallis, played by the London Symphony under Josef Krips. The Choir of King's College, directed by Boris Ord, traveled from Cambridge to give a program in St. Margaret's Church devoted to examples of English church music from the late sixteenth to the present century. Of the many fine works displaying the splendor of this particular English heritage, none was more arresting than the unaccompanied six-part anthem of John Battishill, O Lord, Look Down, an astonishingly dramatic utterance.

Other notable incidents were an organ recital at Sandringham Church by Arnold Richardson, some excellent singing by Kathleen Ferrier in recital, a performance under Mr. Krips in the fine St. Nicholas Chapel of Haydn's Nelson Mass, and the exhibition of items connected with Dr. Charles Burney. The last two events had local significance: Nelson was born at the rectory of Burnham Thorpe, about twenty miles from King's Lynn, and Dr. Burney came to King's Lynn to be organist of St. Margaret's Church.

—BASIL MAINE



## Constant Dance in London;

## Yugoslavs at Edinburgh

By A. V. COTON

STRICTLY speaking, there has not been a ballet season in London for many years, for the widespread popularity of the art has brought about a state of affairs in which no week in the year is devoid of some kind of dance attraction in some London theatre. The heavy concentration of theatrical activity during the Festival of Britain naturally placed emphasis on native products, both in London and at Edinburgh Festival, and for the first time in seventeen years (apart from the period of wartime closure) Covent Garden did not house a special season by a topline dance company of foreign origin.

The Sadler's Wells Ballet and the resident opera company between them monopolized Covent Garden throughout the winter, spring, and summer. All the British companies—the Sadler's Wells Ballet, the Sadler's Wells Theatre Ballet, the Ballet Rambert, the International Ballet (Mona Inglesby's group), and the Festival Ballet (the Markova-Dolin company)—appeared in London at one time or another. Of the half-dozen new works offered by these companies, two choreographed by John Cranko for the Sadler's Wells Theatre Ballet (Pineapple Poll and Harlequin in April) and two by Frederick Ashton for the Sadler's Wells Ballet (Daphnis and Chloe and Tiresias) have been noticed in these columns. The Festival Ballet's long innings at the Stoll Theatre vindicated its belief that new ballets, new music, and new décors do not matter as long as a company is headed by dancers with famous names.

In a Spanish-dance invasion, three companies or teams gave London seasons of from three- to five-week duration within the space of three months. Other events of interest were the sudden August visit of Les Ballets des Champs-Élysées and the tryout season at its home theatre of the Sadler's Wells Theatre Ballet before it embarked for a six-month tour of the United States and Canada.

LES Ballets des Champs-Élysées—founded and directed at the outset by Roland Petit, but now possessed of neither Mr. Petit nor its

brilliant premier danseur Jean Babilée—is but a pale reflection of the brilliant enterprise that brought with it as the first continental ballet company to visit London after the war a notable repertoire of vital and stimulating new works. There was a good general level of dance execution in the company this time but an obvious lack of any strong character in command. The repertoire still held half a dozen Petit ballets, but not one of them retained one-tenth of its original quality. If nothing else in recent ballet history had shown what can happen when a ballet company changes captains in midstream, this season of the Ballets des Champs-Élysées alone would have sufficed to make the point.

Nothing but a general belief that the London dance audience can be kidded indefinitely could have led to the extraordinary situation in the week of Sept. 3, when five companies either opened their seasons or gave premieres of new works. Some of these endeavors, it is true, were modest in character and were offered in suitably modest theatres. A group of Australian women presented a version of *la danse moderne* that was a mixture of the lesser ideas of Trudi Schoop, the Sakharoffs, and Isadora Duncan, the whole totally untheatrical in movement, staging, lighting, and music. An earnest young venture based in Oslo and known as the New Norwegian Ballet gave a bill of works largely derived from Scandinavian legends, in a mingling of idioms which had not yet respectably married classical with folk or free dance.

The International Ballet hit upon the singular idea of engaging the Royal Festival Hall, the centerpiece of the South Bank Exhibition, for a season in July and August. A temporary stage was built over the orchestra space; decked in grass matting, potted shrubs, and canopies of tree-branches, it served as a permanent setting for a list of works ranging from Giselle to Capriccio Espagnol. The lack of wings to afford swift entries for the dancers, the difficulty of getting over-all lighting, and the embarrassing percussion of the dancers' footwork on the hollow platform made the season a curious and novel affair that had little affinity with the usual staged performance of ballet. The Royal Festival Hall dance floor, before it was dismantled, also supported a bill of folk dancing, containing good works by Spanish, Yugoslavian, British, and Irish teams, most of which had been seen here in the recent past.

GALLERY balletomanes transferred their allegiance from Covent Garden to the Sadler's Wells Theatre on Sept. 4, when a capacity audience welcomed a new production of *Coppelia*. Designed for the American tour, this proved to be an excellent piece for the Sadler's Wells Theatre Ballet, giving fine opportunities to the leading dancers—Elaine Fifield, David Blair, and David Poole. The new décor by Loudon Sainthill is fresh and charming, and avoids insipid prettiness. Mr. Blair used all his splendid abilities as Franz, making the character completely likeable. The usual Franz is a mixture of gauche schoolboy and village wolf; Mr. Blair made him dashing, friendly, and full of spirit and fun. Miss Fifield was impressive as Svanilda, but needed much more subtle acting to go with her already masterly dancing, to make

the role cohesive. Pineapple Poll and Harlequin in April, which, like *Coppelia*, will be given on the American tour, acquire more slickness and bravura with each successive performance.

For a short time this fall both Sadler's Wells companies will be absent from London. There will be no nights off for balletgoers, however. The Marquis de Cuevas' Grand Ballet de Monte Carlo is scheduled to open a season early in October, during which new works by John Taras and Vladimir Oboukhoff will be presented. A new ensemble of dancers, régisseurs, and technicians, under the direction of George Kirsta, will take over the name of the De Basil Ballet Russe, along with the dozen remaining De Basil works, and is to begin a tour of the provinces in October. The most hopeful item concerning the winter's activity is the news that Léonide Massine is preparing a ballet to be staged at Covent Garden in December, on a theme from a Scots ballad, with a score by the Scottish composer-conductor Ian Whyte and décor by Scotland's leading easel painters, MacBride and Colquhoun.

THE official dance attractions at the Edinburgh Festival this year were the Sadler's Wells Ballet, for two weeks, and the Yugoslav Ballet, from Belgrade, appearing on foreign soil for the first time, for one week.

On the fringe of the festival were a number of homespun ballet companies and small-scale repertory-theatre groups from all parts of Britain. These organizations, which exist on shoe-string budgets, represented a striving toward progressive and idealistic production, and revealed a consciousness of the need to use movement imaginatively in all forms of theatrical performance. In various impressionistic and expressionistic dramas movement and space were used in ways indicating that the precepts of Appia and Craig are still being applied—if in diluted form—in our theatre.

Two official groups—the Glasgow Citizens' Theatre, which presented *The Three Estates*, a medieval Scottish morality; and the Théâtre de l'Atelier, of Paris, which gave a bill of Anouilh and Monnier plays—made brilliant use of dance, rigidly stylized movement and gesture, and naturalistic mime, in ways of which the British theatre is in the main still innocent.

The Sadler's Wells Ballet gave its full-length version of *Le Lac des Cygnes*, several pre-war works (*Job*, *Les Patineurs*, and *The Rake's Progress*), and the more recent *Ballet Imperial*, *Don Quixote*, and *Tiresias*. None of the four performances I saw reached the level of an average evening by the company at Covent Garden. Nevertheless, there were interesting achievements by both Violetta Elvin and Rowena Jackson in the dual Odette-Odile role in *Le Lac des Cygnes*. Miss Jackson's performance was particularly assured in technique, and was sustained by a delicate, unstrained characterization.

The Yugoslav Ballet opened its engagement with a four-act piece, *The Legend of Ochrid*, in a style derived from, but still much too close to, Yugoslavian folk-dance. The story would not have been amiss in choreography of the romantic period (peasant lovers thwarted by parents, foreign invasion and captivity parting the lovers, the hero receiving from a good fairy magic gifts that enable him to conquer the enslaving enemy and release his beloved, and a final happy-ever-after wedding celebration). The dancers had dynamic energy, youth, and good looks on their side; but the music, choreography, décors, and manner of production were all against them. *The Legend of Ochrid* could have been mounted in any dance theatre east of Paris at any time within the past hundred years.

The second program offered two



© Baron

Pirmin Treu and David Blair in Ashton's *Facade*, at Sadler's Wells

items—a four-scene ballet on a medieval romantic theme, with a story involving foreign invasion, captivity, and court intrigue; and a peasant romp, *The Gingerbread Heart*, given an oversize *Chauve-Souris* treatment mingling fairground antics, toy soldiers, and dolls. The décors were of the genre either of pre-Diaghilev ballet in Russia or of German impressionism of the 1920s. Both ballets were served by music that continues the line of development reached by Glazounoff and his contemporaries before 1900.

The Yugoslav Ballet was of great interest for the revelation it gave of the Yugoslavian idea of what ballet should be and what kind of audience it should serve. Being state-organized and state-subsidized, it reflected clearly an officially imposed ideology. Each work made references to the country's past miseries under foreign conquerors; showed the strong, simple virtues of patriotism, whether felt by prince or peasant; and extolled the joys and advantages of a pastoral pattern of living. No doubt this is a vital approach for Yugoslavia today, but with all the good will in the world I cannot envisage this company as part of the international apparatus of ballet. For, as its dancing, choreographic ideas, music, and décors all demonstrate, Yugoslavian ballet is only now beginning the journey on which Russian ballet set out during the reign of Empress Anne a little over two hundred years ago.

### Ballet Presents Tour Repertoire

LONDON.—The Sadler's Wells Theatre Ballet opened a three-week season here on Sept. 4, presenting the repertoire it will offer during its first American tour, scheduled to begin on Oct. 5. Two of the productions were given for the first time during the London season—*Dame Ninette* de Valois's restaging of the full-length version of *Coppelia* (premiere on Sept. 4) and Frederick Ashton's restaging of *The Nutcracker* (premiere on Sept. 11).

Besides these two works the repertoire includes John Cranko's *Pineapple Poll*, *Harlequin* in April, *Beauty and the Beast*, and *Pastorale*; Miss De Valois's *The Haunted Ballroom* and *The Prospect Before Us*; Mr. Ashton's *Les Rendezvous* and *Capriol Suite*; and Celia Franca's *Khadra*.

The company of fifty dancers is headed by Elaine Fifield, Svetlana Beriosova, Patricia Miller, Maryon Lane, David Blair, David Poole, Donald Britton, and Stanley Holden.

The tour will take the troupe to 65 cities in six months and will end with a spring season in New York.



© Roger Wood

Elaine Fifield in the Sadler's Wells Theatre Ballet's *Facade*

# Mexican Opera Nacional

## Give Nine-Work Season

By SOLOMON KAHAN

FOR the first time the Opera Nacional of Mexico has given a season in collaboration with the National Institute of Fine Arts, a government organization. As usual, the operas were presented at the Palace of Fine Arts in the Mexican capital, but the institute provided the Opera Nacional with new facilities, which did much to improve the artistic standards of the performances. The public was the winner, and the season was a marked success.

Nine operas were included in the subscription series, given twice. Most were given a third, non-subscription, performance, and La Traviata had four performances all told.

The season opened with a superb production of Giordano's *Andrea Chenier*, conducted by Giuseppe Antonicelli and staged by Armando Agnini, stage director for the entire season. Irma González was excellent as Madeleine; Mario del Monaco, making his Mexican debut, provided a memorable incarnation of the title role; and Robert Weede was equally fine as Gerard. Gabriela Viamonte as the Countess de Coigny and Conchita de los Santos as Bersi deserve special mention. The rest of the cast acquitted itself satisfactorily.

In the second production, Puccini's *Madama Butterfly*, Miss González was a touching heroine and Orlalia Dominguez a Suzuki worthy of her. Mr. Del Monaco was the Pinkerton and Carlo Morelli the Sharpless. Mr. Antonicelli conducted spiritedly. The chorus, directed by Luis Mendoza Lopez, offered some notably fine singing at the end of the second act.

Boito's *Mefistofele* was of particular interest because of the impressive performance of Cesare Siepi in the title role. On the same level of excellence were the Faust of Mr. Del Monaco, the Marguerite of Miss González, and the Elena of Celia García. The choreography was well prepared by Carleto Tibón, and Mr. Antonicelli again conducted. Roberto Silva replaced Mr. Siepi at a later performance and scored a comparable success.

Clara Petrella, an extraordinarily beautiful woman, took the part of Manon Lescaut in Puccini's opera, but her singing and acting were less satisfactory than in other productions. Mr. Morelli was a fine Lescaut, but the chief honors of the evening went to Mr. Del Monaco for his magnificent personification of Des Grieux. Mr. Silva made a good Geronte, and Mr. Antonicelli was the conductor.

THE production that followed of *Otello* seemed worthy of the Verdi centennial. Oliverio de Fabritiis, making his Mexican debut, conducted with exceptional ability and obvious adoration of the music. Giuseppe Taddei, also making his debut here, did well as Iago. His colleagues included Mr. Del Monaco, Otello; Miss Petrella, Desdemona; Glauco Scarlini, Cassio; Miss De los Santos, Emilia; Carlos Sagerminaga, Rodrigo; Mr. Rufino, Ludovico; and Gilberto Cerda, Montano.

Miss Petrella finally came into her own in the title role of Cilea's *Adriana Lecouvreur*, when everything she did seemed exactly right. The excellent cast also included Miss Dominguez as the Princess, Mr. Del Monaco

as Maurizio, Mr. Taddei as Michonnet, and Mr. Silva as the Prince. Mr. De Fabritiis confirmed the fine impression he had made at his debut.

The season reached its climax with the appearances of the admirable Greek singer Maria Meneghini Callas, well remembered here for the exceptionally high standard of her work in the previous season. She made a triumphant return as Aida in a highly successful production of the Verdi opera, conducted by Mr. De Fabritiis. In the cast were Miss Dominguez, Amneris; Mr. Del Monaco, Radames; Mr. Taddei, Amonasro; Mr. Silva, Ramfis; and Mr. Rufino, the King. Gloria Mestre was the leading dancer in the ballet.

Miss Callas' performance in *La Traviata* had such sweeping dramatic power and vocal beauty it seemed possibly peerless in this day and age. Cesare Valetti made his debut as Alfredo, and Mr. Taddei was the Germont. Mr. De Fabritiis conducted expertly and dynamically.

In a well-knit production of *L'Elisir d'Amore*, Graciela Rivera made a fine impression with her well-schooled singing and acting. Cesare Valetti singing exquisitely, was at his best as Nemorino. Mr. Silva took the part of Dulcamara; Mr. Taddei, Belcore; and Eugenia Rocabrana, Giannetta.

Werther was chosen for the closing production. Mr. De Fabritiis gave a splendid reading of the score. Mr. Valetti made an excellent Werther, and Miss Dominguez sang and acted impressively as Charlotte. Mr. Taddei as Albert, Mr. Rufino as Le Bailli, Francesco Tortolero as Schmidt, Gilberto Cerda as Johann, and Miss Rocabrana as Sophie all gave good accounts of themselves.

EIGHT Sunday morning concerts were played to sold-out houses at the Palace of Fine Arts by the National University Orchestra during its recently concluded season. José Rocabrana, the orchestra's associate conductor, led the first program, in which Danielle de Flerieu was the soloist in Beethoven's Emperor Piano Concerto.

Otto Schubert, conductor of the Bad Homburg Symphony, directed the next two programs. In the first Josefina Aguilar was heard in a first-rate performance of Mahler's *Kindertotenlieder*; in the second Paul Loyonnet was the soloist in Beethoven's Fourth Piano Concerto.

José F. Vázquez, the regular conductor, took over the baton for the fourth concert, in which Mr. Loyonnet was again the soloist, performing Saint-Saëns' Second Piano Concerto brilliantly. Mr. Vázquez next conducted an all-Tchaikovsky program. The soloist in the B flat minor Piano Concerto was Teresa Rodriguez, Mexico's representative at the 1951 international piano contest at Geneva.

Frieder Weissmann, conductor of the Scranton Philharmonic and the Havana Philharmonic, who had appeared here before, returned to conduct the sixth and seventh concerts. Toni and Rosi Grunschlag played Mozart's Concerto in E flat major for Two Pianos, K. 365, and Luz Maria Puente played Rachmaninoff's Variations on a Theme by Paganini. Mr. Weissmann deepened the good impression he had made previously.

In the final concert, conducted by Mr. Vázquez, two works were given their North American premiere —

Symphonic Poem, a conventional work by the Mexican Alfonso de Elias, and Suite from the ballet *Ohridska Legend*, music reminiscent of Khachaturian, by the Yugoslavian Esteban Hristic. Raya Garbousova, the soloist, gave splendid renditions of Haydn's Cello Concerto and Tchaikovsky's Rocco Variations, ably accompanied by Mr. Vázquez and the orchestra.

Three members of the original Lener Quartet—Joseph Smilovits, second violin; Sandor Roth, viola; and Imre Hartmann, cello—were joined by Sandor Salgo for a series of three concerts at the Palace of Fine Arts, in which works by Beethoven, Bartók, Milhaud, and Chávez were offered. Unhappily, the day after the final concert, Mr. Roth died suddenly following a heart attack.

The Trio Europeo—Sophie Cheiner, piano; Herbert Froelich, violin; and Imre Hartmann, cello—also played three concerts; and a new group, the Society of Friends of Chamber Music, gave its first concert.

The Orfeo Catala, a new choir under the expert leadership of Narcis Costa-Horts, made a successful debut, and the Conservatory Choir, directed by Jesus Durón and Julio Jaramillo, gave four concerts at the Palace of Fine Arts.

## City Ballet

(Continued from page 7)

lessly unconvincing as toughs. This performance was another illustration of the fact that the New York City Ballet, splendid as its achievements have been, still needs to establish more rigorous standards for its supporting dancers. The corps, especially the male corps, is sadly inferior to the solo dancers in quality and spirit, and needs stricter rehearsing.

Frank Hobi, as the Old Man, Roy Tobias as the Young Man, and Beatrice Tompkins as the Blind Girl danced effectively. Bartók's score, like Bolender's choreography, is highly eclectic, with echoes of Stravinsky, Debussy, and others. The orchestra under Leon Barzin struggled manfully with it, giving good rhythmic support to the dancers.

The other ballets of the evening were *Serenade*, *Divertimento*, and *Bourrée Fantasque*. Maria Tallchief was exquisite as ever in *Divertimento*; and Nora Kaye brought profound overtones to the tragic pas de deux in the *Prelude of Bourrée Fantasque*, even though she skimmed technically in the brilliant finale of the *Fête Polonaise*.

—R. S.

### A la Française, Sept. 11

George Balanchine's uncanny ability to make much of practically nothing was demonstrated on Sept. 11 in the world premiere of *A la Française*, a witty little ballet he has devised to Jean Françaix's *Serenade for Small Orchestra*. The plot, if it may be called that, is the merest persiflage. A young athletic girl is romping with two boys. Another young man, armed with a tennis racket, appears and chases away his rivals. No sooner does he begin to flirt with his conquest than a sylphide (straight out of the nineteenth-century romantic ballet) appears. He dallies with the sylphide a while; but after she disappears, wraith-like, he returns to the modern girl. The sylphide, however, is a wolf in sheep's clothing, for she comes back, doffs her classical costume and triumphs over her rival. The choreography throughout is a model of taste, wit, and economy of means.

Maria Tallchief danced the role of the sylphide with a pointed humor reminiscent of Alicia Markova in *Pas de Quatre*. There was the same sense of style mingled with a mischievous gift for caricature. André Eglesky treated the virtuoso display of his part with ingratiating ease and charm. Janet Reed was enchanting as the

vivacious young girl, and Frank Hobi and Roy Tobias were adequate as her companions. The orchestra played the entertaining score skillfully.

The most memorable experience of the evening was Nora Kaye's performance as the Novice in Jerome Robbins' *The Cage*, which emerges upon repeated seeing as a genuine masterpiece of contemporary ballet. Lew Christensen's *Jinx* was reintroduced into the repertoire in a taut and well-danced performance. Janet Reed was exquisite as the young Wirewalker, especially in the death scene; and Todd Bolender projected the sinister character of the title role successfully. Melissa Hayden was breathtaking in the *Prelude from Bourrée Fantasque*, which completed the program.

—R. S.

### Concerto Barocco, Sept. 13

After an absence from the repertoire of three years, *Concerto Barocco*, George Balanchine's choreographic realization of Bach's *Concerto for Two Violins*, was revived by the New York City Ballet on Sept. 13. Although the work is now ten years old it has not lost its vitality, for its figurations and *enchainements* are resourceful, and its formal structure—both as a dance entity and as an extension of the musical phraseology—is cohesive and clear. Of the three principal dancers, Maria Tallchief and Nicholas Magallanes, who had danced their roles before, gave a gracious and spirited account of themselves; and Diana Adams, appearing in the work for the first time, maintained unflinching precision and aristocratic bearing. The girls in the corps de ballet manifested a sense of style if not yet of synchronization. The earlier costumes were discarded this time in favor of severe black and white rehearsal tights, a change that emphasized the purely abstract, as opposed to the theatrical, aspects of the piece. Leon Barzin conducted, and Hugo Fiorato and Henry Siegel played the solo violin parts. Otherwheres the program contained *Age of Anxiety*, the *Sylvia Pas de Deux*, and *Cake-walk*.

—C. S.

### Bolender as Mandarin, Sept. 14

Todd Bolender, whose *The Miraculous Mandarin* had been seen in its premiere with Hugh Laing in the title role, took over the part for the first time at this matinee. The remainder of the cast was the same as before. Mr. Bolender endowed the character with tenderness and subtlety, if perhaps not quite with the sheer physical display of Mr. Laing, particularly in the horrifying movements after the Mandarin has been hanged. He received an ovation. Other works on the bill were *Card Game*, *A la Française*, and *Symphony in C*. George Balanchine, the choreographer for all the ballets except *The Miraculous Mandarin*, conducted *Symphony in C*.

—Q. E.

### Scandinavian Recordings Made for Broadcast Series

The Sunday afternoon radio program *Your Invitation to Music* presented four programs devoted to Scandinavian music, on Sept. 9, 16, 23, and 30, from 2:30 to 4 p.m. EDT over the Columbia Broadcasting System. James Fassett, director of the program, included tape recordings of events relating to music made during a tour of the Scandinavian countries this past summer—a tour sponsored by the American-Scandinavian Foundation in conjunction with its newly established music center. While in Europe, Mr. Fassett also made recordings in Holland, including some of the Holland Festival. The Scandinavian recordings include an interview with Sibelius and a visit to the home of Edvard Grieg.



# MEPHISTO'S MUSINGS

## Flagstad in a Pint-Pot

An intimate group of 162 listeners — including the novelist Graham Greene, the playwright Christopher Fry, the composer Ralph Vaughan Williams, the ballerina Moira Shearer, the actress Diana Wynyard, and the conductor Sir Malcolm Sargent—paid a hundred pounds a seat one evening last month to hear Kirsten Flagstad and Maggie Teyte sing in Purcell's *Dido and Aeneas* for the first time. The occasion was the opening of the Mermaid Theatre, a replica of an Elizabethan stage built by the motion-picture actor Bernard Miles behind his London home in St. John's Wood. The contract signed by Miss Flagstad and her good friend Mr. Miles stipulated that she should receive two pints of oatmeal stout as her fee for each performance. In return she agreed not only to appear as the Queen of Carthage, but also "to let the management look down her throat whenever they need encouragement" and "not to brag about the Vikings."

Miss Flagstad and Miss Teyte sang, according to John Barber of the *London Daily Express*, "with sincerity and the ease of sister dowagers at a birthday picnic." In the staging of the opera, he felt, "the producers were wrestling with unknown technics of stagecraft. Old and new mixed oddly. Venus descended from the skies on a rattling child's swing, copied from the antique, but bathed in lights from a sophisticated 20-dimmer switchboard."

To Desmond Shawe-Taylor, of the *New Statesman and Nation*, "the Mermaid Theatre represents Private Enterprise at its most brilliantly adventurous; nothing so gallant has happened in the theatrical world since John Christie built his opera house in Sussex. In Acacia Road, as at Glyndebourne, we stroll during the intervals in our host's garden; but there the resemblance ends. The Mermaid is not an opera house, but a small Elizabethan stage; portable, and capable of being dismantled and reassembled in 24 hours."

The choice of a seventeenth-century opera rather than Elizabethan drama as the Mermaid's opening bill was a happy and irrational accident. Let Mr. Shawe-Taylor tell the story of the singular enterprise:

"One night at a party, Bernard Miles did his famous turn, the bandsman's stolid account of 'Tristan and Isolde and the Love Potion' (sic); Kirsten Flagstad, who was present, laughed helplessly, and thereafter became a firm friend of the Bernard Miles family. In the garden of their charming house in St. John's Wood stood a large, derelict building; when Mme. Flagstad heard that they planned to make of this their private theatre, she announced that she would come and sing in it for nothing. A contract was drawn up which has become famous; the least sordid and most endearing document of its kind in existence. 'You realise, of course,' Mr. Miles one day candidly observed, 'that we're only using you as a spearhead for our theatrical plans'; to which the diva calmly replied by offering to sing *Dido* twice nightly."

"Everyone concerned became infected by a similar idealism; with active assistance from Ivor Novello, the fantasy began to be translated into reality. A garage became a foyer; behind it, the theatre took shape. It does not pretend to historical accuracy in detail; for example, the audience does not flow round the platform on three sides, and the seats (pews from an old Methodist chapel!) are steeply raked. But there is a curtained inner stage and a balcony supported by elegant pillars (in *Dido* this is occupied by the orchestra); and the general impression of the Mermaid is unquestionably Elizabethan, besides being, with a gaily painted roof and proscenium, extremely pretty."

And so London has discovered, as New York did in the brief days of Lemonade Opera and After Dinner Opera, that "pint-pot" opera, staged with flair and imagination, even without a Flagstad, can be quite enchanting. Opera is not the main concern of the Mermaid Theatre (The Tempest is the next item on its agenda), but Mr. Miles, with the co-operation of Miss Flagstad and Miss Teyte, has shown everyone that the enjoyment of an operatic performance does not stand in direct ratio to the magnitude of its spectacle. From three thousand miles away, we need to be reminded of this fact; the spurt of creative energy that made Lemonade Opera an affair of national interest two and three summers ago seems to have died out, and the little-opera movement is in danger of wasting away.



## These American Girls

The recent death of Queena Mario calls to mind an incident in one of her early appearances at the Metropolitan. The opera was *Rigoletto*, and Miss Mario was singing Gilda for the first time there. During the instrumental introduction to *Caro nome* she turned upstage toward Gilda's house instead of coming down to the footlights and waiting obediently for her cue.

"Miss Mario! Turn around!" shouted old Marchesi, the prompter. The young soprano paid no attention. Marchesi repeated his instructions. Still no reaction from Miss Mario. When she reached the foot of the steps leading into the house, she finally turned and came slowly forward.

"Further downstage!" said Marchesi. No reaction.

"Miss Mario, come downstage!" Marchesi finally called out, all too audibly. This time Gilda came to life.

"Will you kindly shut your mouth?" she retorted. "I know what I'm doing." Precisely when the time came to begin the aria, she reached a table downstage and picked up a candlestick.

"These American girls!" exclaimed Marchesi afterwards. "None of them have any nerves! Fancy a singer appearing for the first time as Gilda in the world's greatest opera house and telling the prompter to shut his mouth because she knew what she was doing! But," he added reluctantly, "she *did* know."

## Bella Filly dell' Amore

Horses are treated better than opera singers in Miami, complains Arturo di Filippi, director of the Miami Opera Guild. If he were a horse, Mr. Di Filippi told Lawrence Thompson of the *Miami Herald*, he would have few of the headaches he experiences as an operatic impresario.

"I could neigh out an operatic cadenza with a snort at the end that would bring me in a subsidy for the Opera Guild that I really need," he mused. "All the beautiful ladies in ermine would pet me, feed me sugar, whisper sweet nothings in my ear, and their men would let them bet their all on me and pray that I would double their incomes. The press would photograph me full-length. I would make an opera house from the stables and waiting room of the track, and out of the hay they fed me I would create a golden

curtain that would glorify any opera house in the world."

Being a mere opera manager, Mr. Di Filippi has adopted a more practical way of obtaining funds. He has instituted an installment plan whereby patrons who would find it difficult to pay for their opera ticket subscriptions in a lump sum can set aside \$2.00 monthly in a special bank account.

## Carolingian Criticism

Hilde B. Kreutzer thinks, and so do we, that you may find a new critical horizon in these excerpts from a review written by Bob Hallman in the *Gastonia, N. C., Gazette*:

"Part of the crowd of about 200 who attended the North Carolina Symphony's sixth annual concert program in Gastonia Friday night probably noticed that Director Benjamin Swalin did not use a musical score."

"As a matter of fact, he never directs by a score unless he happens to be conducting his own personal composition. He appears to beat himself to death while conducting an extended opus, but he doesn't."

"The significance of his stamina is measured by the fact that the orchestra is on the last lap of an 8,500-mile tour. . . . Discounting the fact that Dr. Swalin worked months with the 63 musicians to put them in shape for the concert tour, he is far from the beaten conductor of old."

"For example, the second number on the program in Gastonia High School Auditorium was 40 minutes long. Dr. Swalin showed no signs of being fatigued after the four-part ordeal."

The name of the four-part ordeal, Mr. Hallman reveals later, is "Eroica," and Beethoven composed it in honor of Napoleon.

## Sexagenarian Carnegie

Our eye, none too eagle in this instance, failed to spot the sixtieth anniversary of Carnegie Hall when it occurred on May 5. Perhaps we can be forgiven if we recall it now, a bit belatedly. The hall opened with a five-day festival, in the course of which Peter Ilyitch Tchaikovsky made his first appearance in America. Italo Campanini conducted the opening concert.

Consisting of three buildings constructed so as to look like one, Carnegie Hall soon became cramped for studio space, and the section to the east of the main auditorium was raised to sixteen stories. The name of the hall became a household word not because of the famous conductors and performers who have appeared there but because Hollywood made a very bad movie about it.

## Day in Court

According to a UP dispatch from Vienna, Richard Ahne, a music critic, is being sued for libel by 48 members of the Graz Opera Company. He wrote that their singing in a performance of *Rigoletto* sounded like the yelpings of "a bunch of miniature pinschers."

*Mephisto*

## Music and Dance Help

### Mark Australian Jubilee

By WOLFGANG WAGNER

**T**HIS year the Commonwealth of Australia celebrates the fiftieth anniversary of federation, and various special events have been arranged to mark the occasion.

Sir John Barbirolli opened the officially sponsored Jubilee Celebrations with a number of concerts early in the year. This distinguished British visitor was warmly received by his audiences, and the orchestra adapted itself quickly to Sir John's fastidious requirements of tone color and dynamics. His interpretation of Vaughan Williams' Sixth Symphony was perhaps his outstanding achievement.

The next major jubilee presentation was a short season by the National Theatre Ballet Company, an all-Australian ballet group under the auspices of the Arts Council of Australia, which danced before sold-out houses, giving *Les Sylphides*; *The Listeners*, suggested by Walter de la Mare's poem and danced to Dohnányi's A major String Quartet; John Antill's *Corroboree*; and the complete four-act version of Tchaikovsky's *Swan Lake*, in which the dual role of Odette-Odile was impressively danced by the young Sydney ballerina Lynne Golding, who may have set a record by dancing it on six consecutive nights. The Bodewieser Ballet enlarged its already diverse repertoire with a dance comedy, *The Imaginary Invalid*.

Shortly afterwards, J. C. Williamson Theatres, Ltd., presented the Jubilee Ballet, under the direction of Edouard Borovsky, now a resident of Australia. The company, which included soloists of international experience, gave performances that were artistically excellent and lavish in décor. In the three-month season, the company gave three world premieres—*The Outlaw*, based on the life of an ill-famed Australian bush-ranger; *The Black Swan*, a story of the early pioneer days of western Australia; and *Chiaroscuro*, a ballet to Schumann's Piano Quintet.

In March and April the newly founded New South Wales National Opera opened its activities with Mozart's *The Abduction from the Seraglio* and Bizet's *Carmen*, given under the direction of Hans Zander, former conductor of the Charlottenburg Opera in Berlin; and Verdi's *A Masked Ball*, conducted by Joseph Post, the deputy of Eugene Goossens. In sum total the company achieved satisfactory results in view of the fact that most of the singers were making their first stage appearances. The management made a grave mistake, however, in its extravagance in costumes and scenery. This policy increased the deficit to the extent that the company may not be able to carry on unless the government comes forward with a considerable grant.

In the meantime, Eugene Goossens had opened the two series of subscription concerts. Four first Australian performances were given in the first four concerts—Strauss's *Alpine Symphony*, Villa-Lobos' *Bachianas Brasileiras No. 2*; Scriabin's *Prometheus*; and Stravinsky's *Symphony in Three Movements*. The Stravinsky symphony exercised an immediate appeal only through its telling logic and clarity of form. Richard

Farrell, pianist, appeared twice as soloist, offering a sensitive interpretation of Beethoven's G major Concerto and an adroit version of Rachmaninoff's Rhapsody on a Theme by Paganini.

Mr. Farrell was the first of the younger Australian artists to return from overseas for the jubilee celebrations. His two solo recitals confirmed the favorable impression given by his orchestral appearances. He included Aaron Copland's *Sonata* in one of his programs.

The next arrival was the aboriginal tenor Harold Blair, who interrupted his studies in America in order to take part in the jubilee. His voice is still in the student stage.

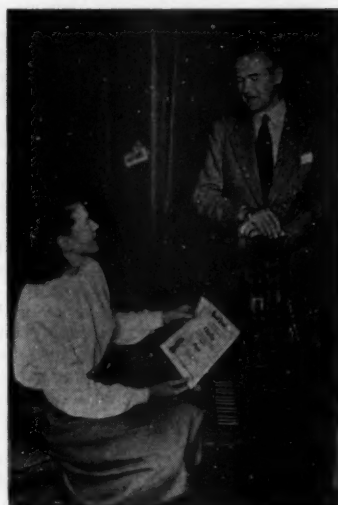
The third homecoming artist, the 22-year-old violinist Beryl Klimber, displayed considerable, though not yet fully developed, gifts in Mozart's A major Violin Concerto and Bruch's G minor Concerto, which she played under the direction of Sir Bernard Heinze, of Melbourne.

Mr. Goossens later conducted the Australian premieres of Vaughan Williams' Fourth Symphony, and Ernest Bloch's Concerto Symphonique, with Jascha Spivakovsky as piano soloist. Mr. Spivakovsky's percussive and heavy-handed technique, well suited for Bloch's massive piano writing, was completely amiss in Chopin's E minor Concerto, which he played at the second concert of his stay in Sydney. An interesting offering at one of these concerts was the Symphony in D minor of Edgar Bainton, predecessor of Eugene Goossens as director of the new South Wales State Conservatorium. The composer himself conducted.

Marjorie Lawrence, one of the most celebrated singers this country has produced, was invited to appear in concert performances of Strauss's *Elektra* and *Salome*, with a cast of Australian singers. Mr. Goossens conducted with admirable knowledge of the scores, and the orchestra, stirred by Miss Lawrence's moving impersonations, rose to the occasion magnificently.

Yehudi Menuhin revisited Australia after an interval of eleven years. His seven recitals in the Town Hall, five with Leon Pommers as pianist and two with Hephzibah Menuhin, were sold out, and each night hundreds were turned away. He played for the first time in Australia Bartók's *Sonata No. 3*, for violin alone, Prokofiev's *Sonata in F minor*, and Walton's *Sonata for Violin and Piano*. With Mr. Goossens and the orchestra he played the Beethoven and Brahms violin concertos.

Four concerts were given by the Griller Quartet in Sydney during a whirlwind tour of Australia in April and May. In honor of the dean of Australian composers, 80-year-old Alfred Hill, the quartet played his *String Quartet No. 11*, in D minor. The local chamber-music ensemble *Musica Viva* also honored Alfred Hill by playing his Maori String Quartet, whose thematic material is derived from melodies of the Maoris, the native population of New Zealand. Milhaud's *String Quartet No. 12* had its Australian premiere at another *Musica Viva* concert. Yehudi and Hephzibah Menuhin joined this industrious group in a special concert, in which they played Chausson's Concerto in D major for Violin and Piano with String Quartet.



E. Power Biggs and his wife with the award that the organist won for the sixth time in the annual Musical America Radio Poll

### Biggs Starts Tenth Year on Radio

On Sept. 23, E. Power Biggs began his tenth year of weekly CBS broadcasts from the Busch-Reisinger Museum of Harvard University.

In his ninth anniversary program Mr. Biggs played Handel's Second Organ Concerto, in B flat major, accompanied by a chamber orchestra; Daquin's *Noël*, Grand Jeu et Duo, and The Cuckoo; and Bach's D minor Toccata and Fugue—the same program with which he opened his first CBS recital, on Sept. 20, 1942.

Mr. Biggs has done much during his nine years of broadcasting to bring about a revival of interest in organ music. In addition, his appearances in recital, with major symphony orchestras, and as official organist for the Boston Symphony and the Berkshire Music Festival, and his Columbia Records have helped to establish the organ as a concert instrument.

Music by some 221 composers has been presented in his radio programs, which have offered the complete organ works of J. S. Bach, all sixteen of Handel's organ concertos, the complete organ works of Felix Mendelssohn, and Brahms's *Chorale-Preludes*. He has given the first performance on his broadcasts of many new American compositions, including works by Charles Ives, Virgil Thomson, Walter Piston, Alec Templeton, Howard Hanson, Leo Sowerby, Quincy Porter, Ellis B. Kohs, Frederick Jacobi, Roy Harris and George Crandall.

For his anniversary season Mr. Biggs has planned a series of duets with himself—six double concertos by Antonio Soler are to be played, with the organist superimposing a live performance on a tape-recorded one.

### AGMA and Cooper Union To Sponsor Operas in English

Five operas in English will be presented in the Great Hall of Cooper Union in New York this season under the joint sponsorship of the American Guild of Musical Artists and the school. According to Hyman R. Faine, executive secretary of AGMA, the program "has been designed on lines similar to the Equity Library Theatre, and is planned in part as a showcase for AGMA members to appear before the public and to perform in operas which they have not appeared in heretofore." There will be no admission charge, and no performers will be paid. Leopold Sachse, president of the American Lyric Theatre and stage director for the New York City Opera Company, will direct the series of productions, which will open on Oct. 19 with *The Barber of Seville*.

### Verdi Operas Staged at Busseto

BUSSETO, ITALY.—A special series of operas commemorating the fiftieth anniversary of Giuseppe Verdi's death was given late this summer in Busseto, where the composer lived. *Rigoletto*, *Otello*, and *Aida* were given in an outdoor theatre in the Piazza Verdi, and *Falstaff*, presented on Sept. 1 and 2 as the final production, was given in the tiny Teatro Verdi. Alberto Erede conducted *Falstaff*, and Mariano Stabile doubled as stage director and singer of the title role. Also in the cast were Emma Tegani, Mistress Ford; Maria Minazzi, Nanetta; Vittoria Palombini, Mistress Page; Cloe Elmo, Dame Quickly; Nicola Monti, Fenton; Renato Capecchi, Ford; Wladimiro Badiali, Dr. Caius; Angelo Mercuriali, Bardolfo; and Marco Stefanoni, Pistol. The miniature, rococo Teatro Verdi, built in 1868, seats six hundred, and its stage and orchestra pit are comparably small.

—RICHARD REPASS

### Colchester Hears Works By Essex County Composers

COLCHESTER, ENGLAND.—One of the programs in the Colchester Festival was devoted to composers associated with Essex County. Armstrong Gibbs was represented by *Pastoral Suite*, Martin Shaw by *The Changing Year*, Basil Maine by *Te Deum*, and the late Thomas Wood by *Daniel and the Lions*. The Gibbs and Shaw works were written for the occasion, and Maine's *Te Deum* also received its first performance. The Colchester Choral Society, augmented by singers from other cities, and the Kalmor Orchestra, with Trevor Harvey and Diccon Shaw as conductors, gave the program.

—BASIL MAINE

### Naples To See Bayreuth Productions

BAYREUTH.—Negotiations have been completed between officials of the San Carlo Opera of Naples and Wieland and Wolfgang Wagner, directors of the Bayreuth Festival, for presentation of two Bayreuth productions in Naples next March. It will mark the first time since the festival was inaugurated 75 years ago that such productions have been given on any stage other than the one at Bayreuth. *Die Walküre* and either *Siegfried* or *Götterdämmerung* will be given in the Italian city in German with the Bayreuth sets and costumes and most of the leading singers who appeared in the 1951 festival.

### Soviet Union Honors Two Ballerinas

Two ballerinas—Galina Ulanova and Olga Lepeshinskaya—received Russia's highest official artistic recognition when they were made People's Artists of the U. S. S. R. by the presidium of the Supreme Soviet. The awards were given in connection with the 175th anniversary of Moscow's Bolshoi Theatre, home of Russian ballet and opera.

### Marilyn Meyer Wins 1951 Michaels Music Award

CHICAGO.—The Michaels Memorial Fund of the Ravinia Festival Association has announced that its 1951 music award was won by Marilyn Meyer, pianist, of New York. The honor carries with it a \$1,000 grant and a guest appearance with the Chicago Symphony at Ravinia in 1952.

### RECITALS IN NEW YORK

LEIGH ALLEN, soprano; Carnegie Recital Hall, Sept. 9.  
OSCAR BRAND, balladeer; Town Hall, Sept. 22.



## Festival at Menton

## Centers on Chamber Music

By EDMUND J. PENDLETON

UNDER the stars, in the soft air of the Mediterranean night, lit by the candle-lanterns formerly carried in procession by the White Penitents, surrounded by the quaint old houses stacked above each other on the mountainside overlooking the bay bejewelled with the lights of fishing boats, Menton's second music festival opened with a Mozart concert played on the parvis of Saint Michel by the Stuttgart Chamber Orchestra, with Karl Munchinger conducting and Jacques Thibaud as violin soloist.

The cohesion, exactitude, exquisite tone, balance of sonority, and nuance of phrasing of this ensemble of fifteen strings, trained by Mr. Munchinger since its founding in 1945, explained its growing reputation. It was a rare pleasure to listen to Mr. Munchinger's sensitive reading in this setting of the Serenade, K. 239, Divertimento, K. 126, and Eine Kleine Nachtmusik. Mr. Thibaud gave a personalized interpretation, marked by rhythmic freedom and by grace and beauty of tone, of the Violin Concerto in D major.

A Bach evening followed. Reinhold Barchet, first violinist of the ensemble, demonstrated exceptional skill in his solo playing in the Fifth Brandenburg Concerto and also in the Sixth Brandenburg Concerto, in which he and Heinz Kirchner played the viola parts. Reservations could be made concerning the transcription for strings of the Passacaglia and Fugue, which began the concert. Although the original organ score was scrupulously respected, the work did not gain, but rather lost color and some majesty. After a magnificent performance of the Third Brandenburg Concerto, a spirited transcription of the great G minor organ Fugue was played as an encore.

Jean-Pierre Rampal's French Wood-

wind Quintet, composed of Mr. Rampal, flutist; Pierre Pierlot, oboist; Jacques Lancelot, clarinetist; Gilbert Coursier, horn player; and Paul Hongne, bassoon player; represented the fine qualities of the French school of wind playing at the festival's third concert. A divertimento by Haydn and a trio for reeds by Mozart were followed by a quartet for flute, clarinet, horn and bassoon by Rossini. This ingenious composition demonstrated in a most amusing manner how the flute can be a prima donna soprano, the clarinet an expressive contralto, the horn an heroic tenor, and the bassoon a basso cantante.

Paul Hindemith's Kleine Kammermusik delighted the audience. Following Honegger's Danse de la Chèvre and Debussy's Syrinx, for flute alone, poetically whispered by Mr. Rampal, the concert terminated with the first performance of a Variations for Woodwind Quintet, by the young French composer J. M. Damase. Based on a theme in the style of an old French dance, the variations are varied if uneven in interest and are well written for the instruments.

Mr. Munchinger and his orchestra bid farewell to Menton after giving the festival's fourth concert. Hindemith's Funeral Music; Honegger's Symphony for Strings, with the trumpet choral at the end; Mozart's Divertimento in F, for two horns and string orchestra; and Haydn's Farewell Symphony made up the program. The audience refused to leave until given an Adagio from a Haydn string quartet as dessert.

The Collegium Pro Arte, an ensemble composed of Kurt Redel, flutist; Ingrid Lechner, harpsichordist; Helmut Winschermann, oboist; and M. Bochmann, cellist, all teachers at the Detmold Musikakademie, gave a program of chamber music by J. S. Bach and his sons Wilhelm Friedemann, Karl Philip Emmanuel, Johann

Christian, and Johann Christoph Friedrich. The faithful yet living reconstruction of this music, the expressive and distinguished style of the execution, and the intimacy of the setting combined to make the concert one of rare beauty.

A concert by the Taffanel Chamber Orchestra, composed of seventeen young women; a piano recital by Robert Casadesus; the first performance in France of Alessandro Stradella's oratorio San Giovanni Battista, with Violette Journaux, André Vessières, K. Oudiette, Nicole Zobel, and Paul Derenne as soloists and the Chorale Brasseur and Taffanel Orchestra under the direction of André Girard; and two concerts by the Italian chamber orchestra I Pomeriggi Musicali, from Milan, completed the festival program.

## Galliera Conducts Victorian Symphony

MELBOURNE.—During his period as resident conductor of the Victorian Symphony, Alceo Galliera has developed a fastidiousness and elegance in the instrumental texture and phrasing of the orchestra. Occasionally, as in Dvorak's New World Symphony, Moussorgsky's Pictures at an Exhibition, or Pizzetti's Concerto d'Estate, he has discarded miniature refinements for a large range of color.

On Aug. 18, Fernando Previtali, musical director of the Rome Radio, was guest conductor, offering energetic interpretations of the Suite from Busoni's Turandot, Strauss's Till Eulenspiegel, and other works.

Two violinists who have been heard here recently are Yehudi Menuhin and Ricardo Odnoposoff. The Australians have felt a sense of kinship with Mr. Menuhin ever since his sister Hephzibah made her home on this continent, but they knew virtually nothing of Mr. Odnoposoff, who was making his first appearances here. The latter's polished craftsmanship was impressive, and he should get a cordial invitation to return.

—BIDDY ALLEN

## New Jersey Opera Group Makes Initial Presentation

WEST NEW YORK, N. J.—The Garden State Opera Association, formed by residents of Hudson County, N. J., offered as its first presentation a Verdi Opera Festival, at the Memorial High School here last summer.

## Cleveland Series In Thirteenth Season

CLEVELAND.—The thirteenth season of Cleveland Summer Pops Concerts has been completed under the direction of Rudolph Ringwall, who has conducted the series since its institution. The ensemble of seventy musicians, most of them members of the Cleveland Orchestra, gave spirited performances of music suited to the season of the year, and played with a buoyancy of style that was refreshing after the more formal presentations of the winter concerts.

The soloists were Eunice Podis, Kenneth Wolf, Alec Templeton, Menahem Pressler, Jorge Bolet, and Dorothy Humel, pianists; Morley and Gearhart, duo-pianists; Ethel Smith, organist; Toralf Tollefsen, accordionist; Ernest Kardos, concertmaster of the orchestra; John Sebastian, harmonica player; Vivian della Chiesa and Beverly Dame, sopranos.

Arnold Perris, director of the Western Reserve University Band, conducted his new composition, Mighty, the Red and White, written in honor of the school's 125th anniversary; Mr. Ringwall opened one program with Spring Overture, by the Cleveland composer Charles V. Rychlik; and Mr. Wolf included his own Gershwin Improvisations when he was piano soloist.

On Aug. 11, the United States Air Force Band gave a program in the Public Auditorium. The concert was sponsored by the Cuyahoga Founder Squadron of the Air Force Association and was open to the public through the co-operation of several Cleveland firms.

—ELEANOR WINGATE TODD

## Chamber Music Offered At Wisconsin Resort Town

EAGLE RIVER, WIS.—This resort town witnessed an experiment last summer when for the first time the Music Society of Northern Wisconsin presented the Manhattan Trio—Ernest Ulmer, piano; Oliver Colbenson, violin; and David Wells, cello—in four programs of chamber music at the First Congregational Church. The programs, which included works by Bach, Haydn, Mozart, Brahms, Debussy, Ravel, Stravinsky, and other composers, were successful enough to warrant the re-engagement of the trio for next summer.

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## The Philharmonic-Symphony Snubs the American Composer

AT the Edinburgh Festival this year the New York Philharmonic-Symphony played fourteen concerts. Its programs held two works by native Americans—Howard Swanson's Short Symphony and Morton Gould's Philharmonic Waltzes—and one by a naturalized American—Ernst Krenek's Symphonic Elegy. When the Orchestre National toured the United States it played nothing but French music. When Sir Thomas Beecham brought the Royal Philharmonic to this country, he gave English music a prominent place in his programs.

If American orchestral music were scarce, or if it were universally poor in quality, its virtual exclusion from the Philharmonic-Symphony's Edinburgh concerts would be quite understandable. The orchestra's visit was intended, at least by those on the American side of the contract, to give British listeners a demonstration of the high quality of our music-making, with which even yet they have very little acquaintance indeed. Fifty years ago it might have been advisable to conceal from the audience on the other side of the Atlantic the general poverty of invention and lack of originality of American composers. Today, however, matters are different.

The works of Samuel Barber, Aaron Copland, Roy Harris, Wallingford Riegger, William Schuman, and Virgil Thomson—to name only a few leading figures—have scarcely been heard in Britain at all; when Copland's Clarinet Concerto, one of the mere handful of that composer's works that have been presented in Britain, was given its premiere this summer it was played by an English clarinetist and an English orchestra. There is a lively curiosity in Britain about American music; neither the New York Philharmonic-Symphony nor the Philadelphia Orchestra, equally culpable two summers ago during its visit, did much to satisfy it.

We bear Gould's Philharmonic Waltzes no malice, but offering this piece as a festival representation of American music gave about as full an indication of the depth and seriousness of our best compositions as a performance of Eric Coates's Dancing Nights would give of the broad scope of English music. We admire the indications of talent in Swanson's Short Symphony and we are glad to see a young composer forge ahead in the world, but this score does not loom large in the total perspective of current American music.

It is hard to take much pleasure in the realization that the Edinburgh audience became acquainted with these minor pieces when it was denied a chance to know and evaluate Sessions' Second Symphony, Schuman's Third Symphony, and Riegger's Third Symphony—all of which have been singled out by the New York Critics' Circle as valuable achievements. The Sessions symphony, in particular, would have seemed a natural choice for Mr. Mitropoulos, since he recorded it with the Philharmonic-Symphony.

Perhaps the Edinburgh Festival management expressed the hope that the American orchestra's programs should maintain standard lines. If so, their viewpoint is understandable. But might not the exercise of tact and statesmanship on the part of the orchestra's management and its conductors have modified the festival management's desire for conventionality?—if indeed the full original responsibility lay on that side? The

French and English orchestras, it is true, were not invited to the United States but came on their own responsibility; hence they were free to play whatever they liked. But it is hard to believe that the Edinburgh promoters, whatever their attitude toward unfamiliar music, would in the end have refused to let Mr. Mitropoulos play a single major American work if he had really wanted to do so.

## A Challenge To the Music Publishers

AMERICAN music has always presented a challenge to our publishers just as it has to our symphony conductors, concert artists, and music educators. How deep an obligation does the American publisher owe to our composers? How much financial risk can, or should, he take in the encouragement of native music. Can he subsist on the heritage of the past and leave to others the task of supporting a living music that is part of modern life and thought? These questions have been heatedly argued in this generation, with the consensus that the publisher does need the modern composer and that insofar as he encourages talent or genius in his native land he also creates a better future for himself.

In recent years, American publishers have made an excellent record in this area. No longer can the reproach be levelled at most of them that they display little interest in contemporary music other than that of immediate and wide commercial appeal. An examination of their catalogues will show that almost all of them are issuing an increasing amount of American music, by both established and relatively little-known composers. The amount could be increased, even doubled, but a good beginning has been made.

As important as the quantity of music published is the quality. It is true that if a large amount of American music is issued composers will be encouraged and a larger public will be developed as a potential audience for the best of them. But it is also true that without discrimination and patience on the part of the publisher a flood of insignificant or pretentiously bad music is likely to choke the better works like weeds. Here again, the situation is encouraging. In some cases the publisher seems less concerned with the quality of an individual work than with his feeling of loyalty towards the composer. But by and large our publishers are displaying intelligence and foresight in their choice of American music.

A happy corollary of this boldness of enterprise on the part of the American music-publishing firms has been the amazing growth of public understanding and interest in challenging contemporary works. The performances last season of Alban Berg's Wozzeck, by the New York Philharmonic-Symphony under Dimitri Mitropoulos, provided a striking instance of this progress in our musical taste. The reaction of the public and of professional musicians and critics as well was almost wholly enthusiastic. The opera was no longer considered problematic, baffling, or capable of appealing only to a small, highly intellectual public. Provincialism is becoming a thing of the past in American music publishing, as in American concert life.



# Musical Americana

THE West German Association of Book Publishers and Sellers has awarded a prize of 10,000 marks (\$2,380) to **Dr. Albert Schweitzer** for promoting peace. The French organist was referred to as a symbol of Franco-German understanding. **Maria Jeritza** returned to Vienna for a second time to sing in opera. **Joseph Szigeti** played three concerts in Caracas and three in Bogotá before coming back for the American concert tour he begins in October.

On Sept. 9, **Leonard Bernstein** was married in Boston to **Felicia Montealegre**, Chilean-born television actress. Soloists with the Brussels Philharmonic during the 1951-52 season, opening in October, include **Erica Morini**, **Kirsten Flagstad**, and **Robert Casadesu**. Among the guest conductors will be **Eleazar de Carvalho**.

The **Juilliard String Quartet** and the **Hall Johnson Choir** helped to represent the United States at the Berlin Arts Festival held in September. Works by **Walter Piston** and **William Schuman** were listed in the quartet's programs. **Maria Kurenko** appeared this summer at the festival in Blue Hill, Me., accompanied by the **Kneisel Quartet**. She sang **Virgil Thomson's** *Stabat Mater*, old Italian songs arranged for voice and quartet by **Nicolai Berezowsky**, and other works. **Yehudi Menuhin** opened his Japanese tour on Sept. 18 before an audience that included Gen. Matthew B. Ridgway and Premier Shigeru Yoshida. **Kurt Baum**, who appeared this summer in the outdoor opera season at the Baths of Caracalla in Rome, is singing in *Carmen*, *Tosca*, and *La Forza del Destino*, with the San Francisco Opera Company this fall.

**Artur Rubinstein** has gone to Europe for a three-month tour. He will also be heard in Israel, where he is scheduled to make eighteen appearances in 21 days. Leaving on the S.S. *Liberté* for France on Sept. 7 was **Mischa Elman**. **Peggy Glanville-Hicks** has been appointed director of the Composers' Forum programs at Columbia University.

After his opening concert with the Danish State Radio Orchestra in Copenhagen, **Eugene Ormandy** was invited to meet King Frederik IX of Denmark, who sometimes conducts the orchestra. In his tour of Latin America, **Todd Duncan** was heard in Puerto Rico, Cuba, Venezuela, Colombia, Brazil, and Argentina. He returned to make a joint appearance with **Dorothy Maynor** at the Red Rocks Festival. **Stell Andersen** suffered leg and arm fractures in an automobile accident in Middlebury, Vt., on Sept. 19.

**Della Rigal** and **Fedora Barbieri** were among the singers who took part in the recent opera season at the Teatro Colón in Buenos Aires. **Martha Lipton**, who sang at the Holland and Edinburgh festivals, will appear in both October and April with the New York Philharmonic-Symphony.

**Elisabelle Davis** sailed with her accompanist, **Kelley Wyatt**, on Sept. 15 for a two-month tour of cities in Central and South America and the Caribbean Islands. They have scheduled a benefit concert in Jamaica for the Jamaica Hurricane Fund. Three musicians have become parents in recent months. **Igor Buketoff** became the father of a girl, **Barbara Elizabeth**; **Oscar Natzka** of a second son, **Robert Edward**; and **Michael Rhodes** of a daughter, **Linda Brady**.

On Sept. 15, **Roberta Peters** arrived from London, where she appeared in the title role of *The Bohemian Girl*, in a new production conducted by **Sir Thomas Beecham** at Covent Garden. After a summer of conducting in South America and Europe, **Paul Paray** went to Detroit to begin rehearsals with the newly organized Detroit Symphony, of which he is musical advisor. Also returned from abroad is **Victoria de los Angeles**, who will make a forty-city concert tour of the United States this season. She will also return to the Metropolitan Opera Company for her second season.

Called up for military service last year and now stationed in San Francisco, **Norman Carol** has become engaged to **Elinor Trobbe**, of that city. **Gisevieve Warner**, who appeared with the Glyndebourne Opera Company in England this summer, arrived in New York on Sept. 25 on the liner *Liberté*. **Hazel Griggs** appeared with the University Symphony of Mexico, conducted by **José F. Yáñez**, on Sept. 2. She took the solo part in three piano concertos. **Doris Doe** conducted a festival of sacred music in Hancock, N. H., last summer. **Mildah Polla** has returned from France, which she visited on behalf of the French Music Center in New York, of which she is director and founder. **Frances Lehnerts** sang the role of *Azucena* in a concert version of *Il Trovatore*, under the direction of **Franco Aurori**, at Chautauqua last summer.



Anne Roselle visits Richard Strauss in Garmisch, before her appearance as Elektra with the Philadelphia Grand Opera on October 29, 1931



Grace Moore (left) and Rosa Ponselle, shown aboard the Ile de France, return from summer vacations in Europe to begin the 1931-32 season

## WHAT THEY READ TWENTY YEARS AGO

### Festival: Summer, 1931

Headlines: Bayreuth Holds Festival Despite Country's Crisis—Economic troubles have slight effect on Wagnerian series, launched with *Tannhäuser*—Furtwängler makes debut as conductor of brilliant *Tristan*—Toscanini works magic in first performance of *Parsifal*.

### It Would Have Been Interesting

Mary Garden will appear at the head of a specially organized opera company in New York the season after next, according to Charles L. Wagner. In the fall of 1932 she will appear in *Hamilton Forrest's* *Camille*, in *Resurrection*, *Judith*, *Pelléas et Mélisande*, and in other operas.

### Wedding Bells

The marriage of Clarence H. Mackay, New York financier, and Anna Case, concert soprano, formerly a member of the Metropolitan Opera Company, took place in St. Mary's Catholic Church, Roslyn, Long Island, on July 18. Mr. and Mrs. Mackay sailed on the *Majestic* on Aug. 4 on a visit to Scotland, where they will stay during the grouse-shooting season.

### Lucky Number

A chronological survey of Richard Wagner's life by Alfred Teiner of Denver shows that the composer was dominated by the number thirteen, considered unlucky by many. Here are a few examples: Wagner's name has thirteen letters; he was born in 1813 and died on Feb. 13, 1883; he wrote thirteen operas. He entered school in Dresden in 1822 and matriculated at the University of Leipzig in 1831 (the digital numbers add up to thirteen in each case). There are dozens of other instances. He completed the last touches on *Parsifal* on Jan. 13, and died thirteen months later. He was married thirteen years to Cosima, banished the same number of years. Siegfried Wagner was thirteen when his father died. The *Siegfried Idyll* is composed for thirteen instruments. In 1930 (the digital total is thirteen) Cosima died, and a few months later Siegfried also died. The latter composed thirteen operas, and his son was thirteen when he died.

### Nickname

Toscanini did not have such a happy time at Bayreuth rehearsals this summer, I'm told. They say he found the orchestra far from satisfactory and at times was beside himself. He used to say, "No, no!" so frequently that not a few of the men were inclined to speak of him as *Toscanono*. (Mephisto's Musings.)

### Vain Hopes

It's nice to know that Mayor Jimmie Walker is attending operatic performances while on his tour of rest in Europe. Who knows but that he may be getting data for a municipal opera company in New York? (Mephisto's Musings.)

### "The Only Sure Way of Life"

"Art is the only sure joy, the great way to peace," said Alfred Cortot in an interview. "With the deep dissatisfaction of today, the restlessness which comes with waning and scattered faith in religion, a man can turn only to art or to his equivalent for it."

### Americans at Home

An American program at the Lewisohn Stadium had George Gershwin appearing in his *Rhapsody in Blue*, Hadley's *In Bohemia Overture*, two of Chadwick's *Symphonic Sketches*, Deems Taylor's *Through the Looking Glass Suite*, Allan Lincoln Langley's *Pastorale waltz*, and Robert Russell Bennett's *March for Two Pianos and Orchestra* (with Mr. Bennett and Oscar Levant as soloist).

## On The Front Cover:

**G**YORGY SANDOR, a native of Budapest, studied piano with Béla Bartók and composition with Zoltán Kodály. He made his professional debut in his home city at the age of eighteen. After several tours on the European continent as a recitalist and soloist with leading symphony orchestras, he made his American debut at Carnegie Hall in New York in 1939. Six months later he made the first of his many visits to South America. From 1942 to 1944 he served in the United States Army. Immediately upon his discharge he resumed his tours of the Americas and Europe. He has been soloist with the New York Philharmonic-Symphony, Philadelphia Orchestra, National Symphony, Dallas Symphony, Ottawa Philharmonic, and other orchestras. In February, 1946, he gave the first performance of Bartók's *Third Piano Concerto*, with the Philadelphia Orchestra, and he has since played the work in other cities here and abroad. He has made several recordings for Columbia Records, and he has made a short film entitled *Liszt Concert*.

## Rake's Progress

(Continued from page 3)

him find librettists who were cognizant of the demands of singers and of what constitutes good musical theatre.

But for all the compiling of traditional devices and extracting the essence of opera as we have known it over the last 350 years, there is not one bar of *The Rake's Progress* that does not bear the stamp of Igor Stravinsky. Sections of it are clearly in the manner of Mozart, Gluck, Handel, and Rossini; yet in appropriating their style and forms Stravinsky has not failed to fill them with his own personality and phraseology. Furthermore, the implications of the libretto are realized in this treatment. The story deals not with flesh-and-blood characters but with opposing symbols—virtue and vice, strength and weakness, malice and love. The music accordingly resorts to symbolism in its borrowing of the baroque aesthetic of representing the "affections of the soul." The genius of Stravinsky achieves the transmutation into contemporary terms.

The first act is very Mozartian in character—from the lyrical duet of Tom and Anne, through Tom's aria in the brothel, to the contrasting arias of Anne (one introspective and lyrical, almost pathetic; the other a fiery bravura aria in C major with an upsurge to high C) at the close of the act.

The second act is less consistently convincing than the first, and some cuts might be of advantage. The act begins with a device air led by the horn, playing a theme that appeared germinally in the first act (this transference of musical ideas is characteristic of the score). Any shortcomings in the first and last scenes of the act are compensated for in the second scene, with its opening recitative and aria by Anne. How strange, through the trio, Could it then have been known, to the grand finale, a sara-bande of truly magnificent proportions. The third scene is sheer fantasy—Baba's patter-aria, full of chuckling and laughter, her jealousy aria, and the calliope-like accompaniment to the bread-machine scene.

The last act is the crown of the work. The busy chorus of buyers is interrupted by the entrance of Sellem, and the auction scene that follows contains an interrupted aria and recitative. Who hears me, knows me, in three two-part sections, with one part accompanied by an ostinato of fluttering trumpets and the other of a lilting, waltz-like character. The scene continues with the ridiculously funny reprise of Baba's cadenza, which she takes up exactly where she had left off in the previous scene. With the



Jennie Tourel (Baba) and Robert Rounseville (Tom) in the Venice premiere of *The Rake's Progress*

entrance of Anne, the whole character of the music changes. Baba becomes almost a Marschallin; Anne pours out her love for Tom in a deeply moving passage, beginning "He loves me still," which sweeps on as Baba and the chorus join in and Anne goes off to search for her love. A short but profound instrumental interlude, striking in its use of ostinato rhythms, connects this scene with the next. The notes do not recur literally enough to be called a basso ostinato in the true sense, but this is hair-splitting; for the effect is the same. The card scene—a particularly inspired conception—is accompanied by the harpsichord alone; in Nick's curse the ostinato-like accompaniment returns.

Stravinsky's *Bedlam* is very strange and original. There is no noise, no confusion, only calm serenity and well-ordered choruses, somewhat reminiscent of the Elysian Fields in Gluck's *Orfeo ed Euridice*. Anne's lullaby is the supreme lyric moment of the opera; each strophe closes with a comment by the chorus. Tom's dying aria, with its melodramatic sobs and outbursts, and the mourning chorus of lunatics give an air of semi-finality to the tragedy, but the brilliance of the epilogue reminds the audience that all is sham, and the opera ends with an orchestral flourish.

The orchestration of *The Rake's Progress* is so ingenious and brilliant as to make the work rank as perhaps Stravinsky's finest in this regard. It is a rare experience to hear a new work during which the audience can always share fully in the adven-

tures of the characters, laugh at the wit and humor, and be moved by pathos and drama. When this happens, as it did with *The Rake's Progress*, those who heard it can only be grateful.

In the original Venice production the highest honors went to Elisabeth Schwarzkopf, as Anne. A first-rate musician, she sang with unfailingly accurate pitch and a delicate sense of rhythm, and used her lovely voice with intelligence and feeling. As Tom, Robert Rounseville was particularly convincing in the last act, although he acted and looked well throughout. As Baba, Jennie Tourel gave a polished performance, although her diction was not always entirely clear. Otakar Krauss was unctuous or demonic as the part of Nick demanded and sang with good musicianship. Hugues Cuénod, as Sellem, displayed impeccable diction and an exceptionally fine rhythmic sense. Nell Tangeman, as Mother Goose, had very little to sing, but she handled the difficult and unrewarding role with aplomb. Raphael Arie was Father Time.

Vittore Veneziani had trained the chorus of La Scala in Milan well, although their English was incomprehensible. In Italy this is not a very damaging statement; and they made

up for their defects of diction by the clarity and restraint of their singing. Unfortunately, Gianni Ratto's settings conveyed none of the flavor of eighteenth-century London (the most successful scenes were the cemetery and the madhouse, both of which were simple and impressive). Carl Ebert's stage direction was a great disappointment. The costumes were better than the sets, except in the brothel scene. Scene changes were noisy, at times actually drowning out the orchestral interludes; at one point a change of scenery was visible through an imperfectly masked transparent drop-curtain.

The less said about Mr. Stravinsky's conducting the better. The members of the cast were patently devoted to the work and to its creator, and they did their utmost to make the evening his—which it certainly was. A great part of the credit for the musical success of the performance must go to Ferdinand Leitner, conductor of the Württemberg State Opera, in Stuttgart. He prepared the cast and orchestra, conducted the dress rehearsal superbly, and took over all the Venice performances after the premiere. The evening ended with more than twenty curtain calls in response to cheers from inside the theatre and from crowds along the canals.

## San Francisco Opera Opens 1951 Season With Otello

By MARJORY M. FISHER

SAN FRANCISCO'S 29th annual opera season under the sponsorship of the San Francisco Opera Association and the general directorship of Gaetano Merola opened before the usual capacity throng in the War Memorial Opera House on Sept. 18. The opera was Verdi's *Otello*.

It proved an uncommonly good first-night performance. Ramon Vinay made an impressive figure of the Moor and sang most effectively. His characterization has developed during the past year—he was less prone than last season to overact in highly emotional scenes.

Herva Nelli made her San Francisco debut as Desdemona. Young, pretty, and with a voice of truly lovely timbre which she used with facile skill, she gave every evidence of being a great asset to the company. On several occasions her exquisite singing was genuinely thrilling.

Under Fausto Cleva's admirable direction the Verdi score was exceptionally well played and sung, even though the remainder of the cast fell short of the ideal. One possible exception was Alice Ostrowsky, who made Emilia an important human character. Giuseppe Valdengo as Iago was too obviously the villain, but his voice was big and sonorous. James Schwabacher, making his first appearance as Cassio, sang well, although his voice was light and his inexperience in the role sometimes obvious. Demy Trevor's voice sounded fine in the part of the Herald. Caesar Curci, Désiré Ligeti, and George Cehanovsky completed the cast. Armando Agnini's staging was colorful and impressive, and the chorus proved a credit to its director, Kurt Herbert Adler.

The popular Thursday night series began on Sept. 20 with Bizet's *Carmen*, in which Blanche Thebom gave her second performance anywhere in the title role and Ramon Vinay was the Don José. Miss Thebom did not seem well suited to the role. Neither she nor Mr. Vinay was sufficiently accurate in matters of pitch. She had some good vocal moments in certain seductive phrases, but the performance as a whole was the least satisfactory the mezzo-soprano has given here.

Neither was Mr. Valdengo comfort-

able in the role of Escamillo. It remained for Dorothy Warenauskjold as Micaela to provide the outstanding performance of the evening. In other parts, commendable portrayals were given by Lois Hartzell, Miss Ostrowsky, Lorenzo Alvar, Mr. Cehanovsky, Alessio de Paolis, and Winther Andersen. The ballet, with Joan Vickers as soloist and given new choreography by Lew Christensen, vied with the chorus for ensemble honors. Paul Breisch conducted with restraint, in so far as volume was concerned, and musical nicety. But the orchestra, which should certainly know the score by now, projected some strange sounds.

Gounod's *Roméo et Juliette*, with Jussi Bjoerling and Bidu Sayao in the title roles, roused the Sept. 21 audience to great enthusiasm—so much so that the usual subscription-night dignity was forgotten and the audience applauded at frequent intervals. Mr. Bjoerling was in superb voice, and no more beautiful tenor singing in our opera house in recent years could be recalled. Nor, indeed, more beautiful duet singing than that in the Balcony Scene offered by Mr. Bjoerling and Miss Sayao, who was a completely adorable Juliette.

Mr. Breisch again conducted, with excellent results, while making due consideration for the lighter voices in the company. Nicola Moscona was a sympathetic Friar Laurence; Ralph Herbert, Mr. Schwabacher, Mr. Curzi, Mr. Ligeti, Colin Harvey, Herta Glaz, Miss Ostrowsky, Dezzo Ernster, and Mr. Andersen completed the cast. The stage director was Mr. Agnini.

A new and higher price scale—an \$8.75 top as against \$6.60 last year—has not obviously affected the opera attendance as yet. Howard Skinner is now business manager of the opera company as well as of the San Francisco Symphony, and Kenneth Montague continues as president of the opera association.

### Phil Baker To Make Recital-Lecture Tour

Phil Baker, accordion player, comedian, and master-of-ceremonies for many years of the radio program known as *The \$64 Question*, will make a recital-lecture tour during the 1951-52 season as a special attraction of the Columbia Lecture Bureau.



Erio Piccagliani

Nell Tangeman and Elisabeth Schwarzkopf share a curtain call at the Teatro Fenice with Igor Stravinsky, who conducted his own new opera



## Paris

(Continued from page 6)

At Strasbourg, a few days earlier, the excellent pianist Lucette Descaves made known to a somewhat frightened audience a volcanic concerto by André Jolivet, commissioned by the Radiodiffusion Française. Deriving its inspiration from the Negro drum music of Central Africa, the Concerto Equatorial displays the passionate, violent, almost frenetic character of its composer's musical temperament. The work uses the piano almost exclusively in a percussive fashion, and employs a large battery, with a quantity of drums, and a supercharged orchestra. The music creates a powerful spell, to which some members of its first audience submitted while others recoiled in horror. The further phases of its career will probably be as agitated as its premiere.

Since I have so often deplored the want of temperament on the part of many of our gifted musicians, I could hardly fail to respond to the expression of so powerful a musical will and so rich an outlay of sonorities, of rhythmic life and intrinsic savagery. But there is no denying that his accumulation of musical means leads Jolivet to excess. In nearly all his music Jolivet displays a want of balance; he lacks a feeling for sacrifice. A determined effort to achieve simplicity would now carry him a long way. Having passed the age of forty, he would seem to be too attached to the prodigalities of youth.

An opposite case is presented by Henri Dutilleux, whose Symphony received its premiere at Strasbourg by the Orchestre National, under Roger Désormière. Dutilleux is one of the most promising members of the younger generation of French musicians. He was born with a sense of his calling, and he possesses an exquisitely refined sensibility and an acute critical perception. These gifts are manifested in his symphony, which was appreciated cordially, yet deli-

cately, as its own qualities require. One felt that Dutilleux had composed it with the unyielding scrupulousness that has constantly kept him from writing the important works he surely has it in him to write. At 38 he has attained a fairly wide reputation without composing a single major work. The Symphony, his first undertaking in a large form since his attractive Piano Sonata, possesses genuine distinction, for its harmonic and orchestral materials are valuable, although a predilection for slightly blurred meditation leads to a predominance of slow movements. The symphony lacks precisely the qualities Jolivet's concerto possesses in surfeit—the vigor and strength that refuse to accommodate themselves to an exigent choice of expressive means. In Dutilleux's music one is too conscious of the obstacle an unduly active critical sense can place in a composer's way. Jolivet and Dutilleux, two of the most interesting composers in France today, constitute a study in opposites: Jolivet is lingering too long in the excesses of youth, while Dutilleux shows the marks of a premature maturity.

Dutilleux's *Symphonie des Saisons*, given at the Bordeaux festival, was not actually a novelty, since it had been written three years ago in fulfillment of a commission from the Radiodiffusion Française. But its presentation as a ballet, choreographed by Léonide Massine, gave it an aspect of novelty. The enterprise was paradoxical, for the work is purely musical in conception and maintains an elegiac mood that scarcely calls for plastic realization. None the less, Massine succeeded triumphantly in his difficult assignment.

Two works for chorus and orchestra were given for the first time at Strasbourg. Florent Schmitt's *Cinq Choeurs en Vingt Minutes* revealed the familiar melodic and harmonic richness and orchestral simplicity of the most distinguished member of the oldest generation of French composers. Francis Poulenc's *Stabat Mater*, both in my opinion and in that

of many others, is the most beautiful work yet written by this composer, who has both the spontaneous instincts of a street arab (as his Piano Concerto demonstrates) and a religious aspiration that has already inspired more than one moving, sincere work. The grandeur of the *Stabat Mater* is the more touching because it is achieved so naturally, with the most economical means. It is accomplished in art, and luminous and serene in thought. I regretted its extreme conciseness (although I could not decide whether this was a defect or a supreme virtue), for I was left somewhat unsatisfied at the end of each movement, having hoped for a lyric development the composer consistently denied us. But in any event the *Stabat Mater* must be hailed as a work of high inspiration and one that does honor to its composer.

## Israel Philharmonic Ends 1950-51 Season

TEL AVIV.—The Israel Philharmonic closed its 1950-51 season on Aug. 15, when the last of ten subscription concerts was conducted by Heinz Freudenthal and Isaac Stern was soloist in violin concertos by Mozart and Prokofiev. Mr. Stern was also heard with the orchestra in a series of six special concerts conducted by Walter Goehr. Bizet's *Symphony* was given for the first time here in this series.

The 1951-52 season will open on Oct. 6, with Issay Dobrowen, who last appeared here in 1939, as conductor. Others engaged to lead the orchestra are George Singer, Igor Markevitch, Alceo Galliera, Mr. Freudenthal, William Steinberg, and Vladimir Golschmann. Conductors for a series of special concerts will be Otto Klemperer, Michael Taube, and Artur Gelbrunn.

Among the soloists scheduled to appear are Artur Rubinstein, Alexander Uninsky, Paul Wittgenstein, and Yehli Wagman, pianists; Jascha Heifetz, violinist; and Gregor Piatigorsky, cellist.

The Israel Philharmonic has announced two competitions for Israeli musicians, one for composers and one for pianists. Ten scholarships to players of wind instruments or the double bass will be given, in the hope that the orchestra will be able to draw on local talent for new players of these instruments instead of having to seek such players abroad.

## San Salvador Opera House Burns

SAN SALVADOR.—The Teatro Nacional de Opera was seriously damaged by fire on Aug. 8, two days before the scheduled opening of a three-week season by the Duno-Sandoval Opera Company. No other suitable locale for the presentation of opera being available, there was nothing to do but call the whole thing off.

In the same fire the San Salvador Cathedral was burned to the ground. A concert to raise funds for the construction of a new cathedral was arranged at the Cine Popular, a huge barn-like structure. All the performers volunteered their services, including the San Salvador Symphony, the National Choral Society, and four singers from the opera company—Irma Gonzales, Lorraine Calcagno, Gabor Carelli, and Lorenzo Alvary. Beethoven's Ninth Symphony was led by Jon Cubicec, resident Roumanian conductor, and the Third Leonore Overture was led by Alejandro Muñoz Cuidad Real, the orchestra's regular conductor.

Besides Miss Calcagno, Mr. Carelli, and Mr. Alvary, the opera company included other United States singers—Joseph Laderoute, Richard Torigi, and Edwin Dunning.

—FRANCISCO DUEÑAS

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## Offenbach

(Continued from page 5)

yet you allow me to conduct."

The whole orchestra burst into laughter. But Offenbach, preserving a most serious attitude, continued, "Since you have not thought it proper to speak to me about the matter, I have spoken to you, and I ask to be made a member of your society."

There was loud and long applause when he finished. He had conquered his orchestra.

Offenbach's programs were made up entirely of his own compositions—for the most part his Offenbachiana and selections from Orpheus and La Grande Duchesse de Gérolstein. The concerts were a great success socially as well as musically.

The critics were unanimous in their approval, although several of them regretted the absence of vocalists and some felt that the open-air performances did not do full justice to the orchestra. All defended Offenbach in the controversy that developed over the moral effect of his music.

"Those who remember only what is common or objectionable in the works of Offenbach do not comprehend the subject," wrote the *Daily Tribune* reviewer. "He has done harm, by making vice fascinating, and he is little worthy of serious thought when he appears as merely giving voice to the frivolous fancies and feelings of the instant. But he has done more than this, in voicing tender emotions and innocent mirth, and giving a musical language to the harmless caprices of a bright mind."

"A great deal of nonsense has been talked apropos of M. Offenbach's music," said the *Times*, "and the mistake has invariably been committed of laying to his charge the evil influence—if such, indeed, was ever exerted—of the librettos to which his scores are wedded. In reality, M. Offenbach's achievements are only immoral inasmuch as they are the very reverse of dull. Why the strain of *Un Mariage Sage* should be more offensive to a maiden's ear than the scherzo of a symphony we are not able to comprehend, and it may also be doubted if *Le sabre de mon père* has done any more toward filling the prisons and reformatories than a gigue by Bach."

DURING his stay in New York, Offenbach was pleased by the theatres of New York, some of which he described as "admirably designed." He visited the Academy of Music, the Grand Opera House, the Union Square Theatre, and the Booth Theatre, where he saw a performance of Meyerbeer's *L'Etoile du Nord*. ("The chorus and orchestra," he commented, "seemed never able to catch up with each other. It sounded like a mediocre work by Wagner.")

On one occasion he attended the races at Jerome Park, but was not greatly impressed.

"It cannot be expected," he said, "that I can speak of the races in the technicalities used by a sporting journalist. I am not acquainted with the special language of the turf, and indeed, I hardly know the correct interpretation of the term 'starter.' All I can say is that one horse and one jockey always come in first, and that the gentlemen who won were joyful, while those who lost were despondent."

He showed, on the other hand, considerable interest in American women. "My collaborators Meilhac and Halévy," he remarked, "say in *La Vie Parisienne* that only Parisiennes know how to go out on foot. But they have not seen the ladies of America going, coming, trotting, getting out of the way of the vehicles, lifting their dresses with the gestures of the natural coquette, and uncovering their exquisite ankles with an art all their own. I most willingly confess there are no women more

fascinating, more seductive than the ladies of America. Out of a hundred women ninety are perfectly ravishing."

Except where his personal comfort was at stake, Offenbach was a great admirer of American liberty. As a Frenchman, he resented the restriction against the serving of alcohol on Sunday; he could not understand, he said, why a man who is trying to hang himself should be punished for being unsuccessful. "The first attempt," he noted with astonishment in his diary, "is punished with three months' imprisonment; the second time, the sentence is doubled; and the third time, the delinquent is condemned to death."

AFTER twenty performances in New York, Offenbach broke his promise to his wife, and accepted an invitation to conduct a series of concerts in Philadelphia. He was received with such enthusiasm that the owner of the establishment changed its name to Offenbach Garden and tried to arrange for additional Sunday evening performances. Here he met with an obstacle, for concerts were not permitted on Sunday in Philadelphia. But he persuaded the authorities that a concert of religious character could not possibly offend the pious feelings of the populace; and a week in advance, placards were posted in all parts of the city, bearing this text:

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Offenbach "made up a program, a very nice program indeed," that included *La Haine's Marche Réligieuse*; Schubert's *Ave Maria*; and, from his own works, the litany, *Tell Me, Venus, from La Belle Hélène*; the hymn from *Orpheus in the Underworld*; the prayer, *Tell Him, from La Grande Duchesse de Gérolstein*; *Polka Burlesque*; and the *Angelus from Le Mariage aux Lanternes*.

A week's time was sufficient for the ripening of suspicion as to the religious character of the litany to Venus, the Duchess of Gérolstein's declaration of love, and some of the other numbers, and permission was revoked at the last moment.

From Philadelphia, Offenbach returned to New York for a farewell appearance on July 7. Before sailing for home, he invited the orchestra and many friends to a banquet, at which he surprised his guests with a speech in English. He was presented with an elaborate baton and a certificate naming him a member of the New York Musicians' Association, which fulfilled the wish he had expressed at his first New York rehearsal.

"And they say that the Americans are a cold people," Offenbach later wrote in his diary. He was overwhelmed by the demonstration that took place at his last appearance. "I found with difficulty," he wrote, "a few words with which to thank, for the last time, the musicians who had so ably aided me during my sojourn in America, and to wish them, with a sincerity which they could not doubt, a continuance, after my departure, of the success they had so well merited. As for myself, I know that for a long time I have been liked by the Americans as a composer, and I had hoped that when I had the honor of being better known to them, I should also be liked as a man. They thanked me

in their turn, and they made me promise to return to America in two or three years."

"I promised," he concluded, "as we are apt to promise at such moments. But circumstances, at present, forbid it. I assured them, it would be very agreeable to me to return to Yankee Land, and to gain a greater knowledge of the marvellous country, and of a people who accorded me a sympathy the remembrance of which I shall always hold most dear."

Circumstances forbade him forever. Shortly after these words were written, his American admirers read the news of his death.

## New York City Opera Prepares Two Premieres

Two operas will be added to the repertoire of the New York City Opera Company during its fall season at the City Center, which opened on Sept. 27. David Tamkin's *The Dybbuk* will be given for the first time anywhere on Oct. 4, and Ermanno Wolf-Ferrari's *I Quattro Rusteghi* will be given its American premiere on Oct. 18.

Irving Pichel, motion picture director, will stage *The Dybbuk*, and Joseph Rosenstock will conduct. The cast will include Patricia Neway as Leah, Robert Rounseville in the title role, Mack Harrell as Rabbi Azrael, Carlton Gauld as Sender, and Lawrence Winters as the Messenger. Tamkin composed the opera about ten years ago. The English libretto, based on Sholem Ansky's famous play of the same name, was prepared by the composer's brother Alex. The composer, a native of Portland, Ore., is now musical director for Universal Pictures.

*I Quattro Rusteghi* will also be sung in English, in a version based on the Edward J. Dent translation currently in use by the opera company at the Sadler's Wells Theatre in London, where it is known as *School for Fathers*. Otto Erhardt, who staged *Die Meistersinger* for the company, will stage the Wolf-Ferrari work, and Laszlo Halasz, musical director of the company, will conduct it. The opera's libretto, by Giuseppe Pizzoloto, has its source in Goldoni's *I Rusteghi*. It had its premiere in Munich in 1906.

Mstislav Dobujinsky will design the sets for both *The Dybbuk* and *I Quattro Rusteghi*.

The opening-night performance at the City Center was *Manon*, which the company added to its repertoire last spring. Other operas to be given include *The Marriage of Figaro*, *Don Giovanni*, *Madama Butterfly*, *La Bohème*, *Faust*, *Carmen*, *The Tales of Hoffmann*, *The Love for Three Oranges*, *La Traviata*, *Rigoletto* (out of the repertoire since the spring of 1948), *Aida*, *Die Meistersinger*, *Cavalleria Rusticana*, and *Pagliacci*.

## Plans Announced For Florida Symphony

ORLANDO, FLA.—Following the completion of its first season, the Central Florida Symphony announced that its activities would be expanded during 1951-52. Yves Chardon, the seventy-piece orchestra's organizer and conductor, will conduct a series of bi-weekly concerts here and will also lead it on a tour of several other cities. In addition, a number of young people's concerts will be presented in co-operation with the public and parochial schools.

The orchestra's budget has been increased to provide for an enlarged personnel and for the engagement of soloists. Artur Rubinstein, pianist; Isaac Stern, violinist; Jan Peerce, tenor; and Henriette de Constant, cellist, have already been scheduled for appearances with the group during the coming season.



## Ballet Theatre

(Continued from page 7)

acted the mad scene even more touchingly—if that is possible—than ever before. Mr. Youskevitch, the most human of Albrechts, combined a similar dramatic genuineness with execution of unrivaled expertness. With such interpreters as these in the center of the performance, it was possible to overlook the cluttered costumes and décors of Eugene Berman (which begin, after five years of hard use, to look a trifle weatherbeaten) and the uneven dancing of Miss Moylan, who was not up to her standard as Myrtha, the Queen of the Willis. All the dancers had a hard time coping with the conducting of Mr. Smallens, for many of his tempos were slow, his phrasing stereotyped and inexpressive, and his general effect on the orchestra anything but energizing.

Mr. Babilée's show-piece, *Le Jeune Homme et la Mort*, was again electrifying to all those in the audience who did not worry for fear it was not really good art. For the American audience, which takes its duty toward good taste rather too soberly, it is healthy to bring forward a work so frankly exhibitionistic and theatrical.

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Cello-Piano Duo

Perhaps Mr. Babilée knocks over too many tables and hurls too many chairs into the wings, and perhaps his choreography imparts to Miss Philippart, as Death, a music-hall personality. But the strength of *Le Jeune Homme et la Mort* lies precisely in its eclecticism, in its contempt for a cramping aesthetic that might require a weakening or a more reserved stylization of its manner for the sake of intellectual consistency and surface unity. Popular theatre dance, the ballets of the late Diaghileff period, the Jooss Ballet, the tradition of dance spectacle now maintained by Serge Lifar at the Paris Opéra, and a basic movement-style growing out of typically French schooling all contribute to the vocabulary of Mr. Babilée's choreography; the unity of these diverse materials exists not in the ballet itself but in his performance and in that of Miss Philippart, which he has shaped to fit his own needs. Of the appropriateness of Bach's C minor Passacaglia and Fugue to the subject or the choreography nothing need be said: obviously Mr. Babilée chose the music, with characteristically Parisian cynicism, for its shock value.

Only the performance of Interplay revealed the general weakness of the company, hidden by the brilliance of the soloists in *Giselle*. Mr. Kriza had put on weight, and danced rather soggily, and none of the other seven dancers manifested the clean precision and verve with which this attractive ballet used to be danced.

### Cumberland Festival Concludes Second Session

SEWANEE, TENN.—The second annual Cumberland Forest Music Festival ended its nine-week session at the University of the South on Aug. 26. The festival was sponsored jointly by the university and the George Peabody College for Teachers, at Nashville, and was under the direction of Roy Harris. Courses were conducted in composition by Mr. Harris, in piano by his wife, Johana, in violin by Joseph Gingold, in viola by Albert Gillis, and in cello by Luigi Silva.

### YMHA Contest Winners Announced

Sylvia Rosenberg, violinist of New York, and David Bar-Illon, pianist from Haifa, Israel, were the winners of the seventh annual Young Artists' Contest conducted by the YMHA, and made possible by the Theodore Bernstein Memorial Fund.



CANADIAN BOY

Stuart Britton, first Canadian boy to become a member of the Columbus Boychoir, sang as soloist for the first time in the choir's concert for the Woodstock (Ont.) Community Concert Association. Left to right are two choirboys; Herbert Huffman, the choir's director; Mr. Bryant, accompanist; Mr. and Mrs. Britton; a choirboy; H. A. Clark, president of the local group; another choirboy; Don Iredale, past president of the local group; Benita Shields, of Community Concerts; and Master Britton.

## Worcester Festival Plans Are Announced

WORCESTER, MASS.—The 92nd Worcester Music Festival will be held from Oct. 22 to 27. Four subscription concerts, a special all-request concert, and a young people's concert will be given by the Philadelphia Orchestra, assisted by soloists and the Worcester Festival Chorus.

Eugene Ormandy, conductor of the orchestra, will lead three of the concerts; Alexander Hilsberg, associate conductor, two; and Boris Goldovsky, music director of the festival and director of the chorus, one. The list of soloists includes Irmgard Seefried, soprano; Risé Stevens, mezzo-soprano; Anna Kaskas, contralto; Paul Knowles, tenor; Mack Harrell, baritone; Claudio Arrau and Eugene List, pianists; and Benny Goodman, clarinetist. Mendelssohn's *Elijah*, this year's major choral work, will be conducted by Mr. Goldovsky.

### Methuen Organ Series Concluded

ANDOVER, MASS.—The summer series of organ recitals at the Methuen Memorial Music Hall, in conjunction with the Organ Institute, came to a close on Aug. 18 with a program by Carl Weinrich, assisted by a chamber orchestra of sixteen strings, conducted by Arthur Howes. The opening recital was played by E. Power Biggs on July 22. Other organists who appeared in the series were Arthur Poister, Ernest White, Fritz Heitman and Mr. Howes. The string ensemble was heard in five programs in all. Recently discovered concerti grossi by Antonio Vivaldi were included in the programs. Four of them were believed to be new in this country.

### Concert Bureaus Plan Artist Exchange

Central Artists Management, Inc., has just completed negotiations with the Ferrone-Ansalone Theatrical Enterprises, in Italy, for an exclusive exchange of artists for booking purposes in this country and in Europe. Emilio Ferrone, director of Ferrone-Ansalone, formerly represented Enrico Caruso. The first Italian artist to appear in this country under the new agreement will be Gino Bechi, baritone, soon to be followed by Giacinto Prandelli, tenor, both of La Scala in Milan. Mary Curtis, American soprano, is to appear in Italy under Ferrone-Ansalone auspices.

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## Orchestral Survey

(Continued from page 4)

indicated. The figure after the name of the composer indicates the number of works played during the year. In some cases two or more composers were represented on the season's programs by the same number of works. In such cases, those tying for first, second, or third place are all listed. The figure in parentheses at the end of each entry indicates the percentage of American works in the repertoire. The reader should be again reminded that a low percentage figure for the regular subscription series does not always indicate a neglect of American music, as illustrated by the case, already discussed, of the Rochester Philharmonic.

BALTIMORE SYMPHONY, Reginald Stewart. 84 works. Wagner, Bach—9; Beethoven, Tchaikovsky—5; Brahms—3. (6%)

BOSTON SYMPHONY, Charles Munch. 73 works. Bach, Beethoven—6; Brahms—5; Mozart, Ravel—4. (5%)

CHICAGO SYMPHONY, Rafael Kubelik. 109 works. Mozart—11; Wagner—10; Beethoven—8. (7%)

CINCINNATI SYMPHONY, Thor Johnson. 80 works. Wagner—5; Brahms—4; Mozart—3. (14%)

CLEVELAND ORCHESTRA, George Szell. 85 works. Mozart—9; Beethoven—8; Brahms—5. (8%)

DALLAS SYMPHONY, Walter Hendl. 84 works. Bach, Beethoven, Wagner—6; Brahms, Strauss—5; Rossini—4. (8%)

DENVER SYMPHONY, Saul Caston. 77 works. Wagner—7; Beethoven—5; Bach, Brahms, Debussy—4. (14%)

DULUTH SYMPHONY, Hermann Herz. 34 works. Tchaikovsky—3; Wagner—2. (10%)

ERIE PHILHARMONIC, Fritz Mahler. 31 works. Gershwin—4; Beethoven, Wagner, Tchaikovsky, Rimsky-Korsakoff—2. (20%)

HOUSTON SYMPHONY, Efrem Kurtz. 64 works. Beethoven, Brahms—7; Wagner—6; Mozart—5. (6%)

INDIANAPOLIS SYMPHONY, Fabien Sevitzy. 93 works. Beethoven—6; Wagner—5; Brahms, Bach—4. (13%)

LOS ANGELES PHILHARMONIC, Alfred Wallenstein. 137 works. Mozart, Wagner—9; Beethoven—8; Debussy—6. (8%)

LOUISVILLE ORCHESTRA, Robert Whitney. 21 works. Mozart—3. (25%)

MINNEAPOLIS SYMPHONY, Antal Dorati. 109 works. Beethoven—8; Mozart—7; Brahms—6. (4%)

NBC SYMPHONY, Arturo Toscanini and others. 59 works. Beethoven—8; Mozart—5; Debussy—4. (5%)

NATIONAL SYMPHONY, Howard Mitchell. 92 works. Mozart, Beethoven—8; Wagner, Tchaikovsky—5; Gershwin—4. (16%)

NEW ORLEANS SYMPHONY, Massimo Freccia. 60 works. Beethoven—5; Brahms—4; Tchaikovsky—3. (7%)

NEW YORK PHILHARMONIC-SYMPHONY, Dimitri Mitropoulos. 150 works. Beethoven—14; Brahms, Mozart—12; Wagner—10. (7%)

OKLAHOMA SYMPHONY, Victor Alessandro. 133 works. Mozart—9; Brahms—7; Beethoven—6. (24%)

PHILADELPHIA ORCHESTRA, Eugene Ormandy. 113 works. Beethoven—11; Bach, Mozart, Wagner—9; Brahms—8. (8%)

PITTSBURGH SYMPHONY, guest conductors. 84 works. Bach, Beethoven—6; Brahms—5; Mozart, Wagner—4. (5%)

ROCHESTER PHILHARMONIC, Erich Leinsdorf. 45 works. Rachmaninoff—4; Brahms, Beethoven—3; Mozart—2. (2%)

ST. LOUIS SYMPHONY, Vladimir Golschmann. 85 works. Beethoven—8; Brahms—6; Bach—5. (8%)

SAN ANTONIO SYMPHONY, Max Reiter and Victor Alessandro. 60 works. Wagner—8; Tchaikovsky—5; Bach, Brahms—4. (2%)

SAN FRANCISCO SYMPHONY, Pierre Monteux. 100 works. Beethoven—14; Wagner—12; Brahms—6. (7%)

## Symphony League Names New Officers

Alan Watrous, manager of the Wichita Symphony, was elected president of the American Symphony Orchestra League at its annual meeting. New vice-presidents include A. H. Miller, manager of the Duluth Symphony; Francis Madeira, conductor of the Rhode Island Symphony; Kai Rasmussen, president of the Scandinavian Symphony in Detroit; and Lyman Wiltse, conductor of the Tampa Symphony. Mrs. Helen M. Thompson, of Charleston, W. Va., is secretary.

## Phillips To Head NCAC Departments

National Concert and Artists Corporation has announced the appointment of Henry J. W. Phillips as head of the television, radio, film, and recording departments. He succeeds Stephen Rose, who resigned. Mr. Phillips has been a representative of Civic Concert Service for the past three years.



## IN JOINT RECITAL

Ellabelle Davis and Lawrence Winters join officers of the Vallejo (Calif.) Civic Music Association around the piano after their recent recital there. Left to right: Sherman Frank, accompanist; Miss Davis; Mr. Winters; Irma Zundel, past president of the local Civic group; Dr. R. P. Woodruff; and Mrs. Frank Holdener, local Civic secretary

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# RADIO and TELEVISION

By QUAINANCE EATON

AS an aural preview for its announced television opera season, NBC gave a one-hour broadcast of Mozart's *The Abduction from the Seraglio* during its regular symphony time, on Sunday, Sept. 16, at 6:30 p. m. EDT, as the second in its winter series. Peter Herman Adler, who will again be musical and artistic director for the TV series, conducted this truncated radio version as well as the concert that opened the series a week earlier. An English translation by Albert Stoessel and Robert Lawrence was used, and a narration by Ben Grauer filled in the large gaps left by cutting the opera's action and music.

Although the idea of such presentations is commendable in view of the vast audience that would not otherwise hear such works at all, this venture could not have been entirely successful over the air, judging from what we heard in the theatre. In trying to save as much of the captivating music as possible, Mr. Adler put the whole affair on a fast-rolling basis, so that an aura of breathlessness pervaded his own reading of the score as well as the vocalizations of the young singers, not all of whom were equal to the strain. The only singer who resisted this atmosphere and whose vocal work and characterization were entirely satisfactory was James Pease, as Osmin, although he was troubled slightly by a few notes which Mozart wrote much too low in the scale for a singer of bass-baritone range. Barbara Gibson as Constanza was wholly inadequate. Her voice has neither the brilliance for coloratura nor the body for the drama of the music. Virginia

Haskins as Blonda was more acceptable, for her voice floated out prettily. David Lloyd, as Belmonte, sang with some constriction of his naturally fine voice. Donald Dame, as Pedrillo, brought a sense of light comedy to the curtailed role.

The NBC Symphony broadcasts are currently originating in the Belasco Theatre before an invited audience. Massimo Freccia, conductor of the New Orleans Symphony, conducted on Sept. 22 and 29; Milton Katims on Oct. 6 and 13, and Alexander Hilsberg will be heard on Oct. 20 and 27. Arturo Toscanini will return on Nov. 3.

Pagliacci was announced as the first of eight TV operas by NBC, on Oct. 4. Joseph Mordino and Elaine Malbin headed the cast, with Thomas L. Thomas singing the prologue, although the role of Tonio was allotted in the opera itself to Paul Ukena. Tchaikovsky's *Pique Dame* is scheduled for Nov. 1. Other dates are Dec. 6, Jan. 3, Feb. 7, March 6, April 3, and May 1. The time is 11 p. m. to midnight, EST. It is rumored that Gian-Carlo Menotti may finish the opera commissioned by NBC in time for this series. All productions are to be in English.

Chicago is the first to televise an orchestra regularly, according to an announcement from the sponsor, the Chicago Title and Trust Company, which began a series of telecasts of the Chicago Symphony Chamber Orchestra on Sept. 25 over WENR-TV, the ABC station. The network will carry the half-hour program on a sustaining basis. The orchestra is made up of Chicago Symphony players, and Rafael Kubelik is its conductor.

Two summer shows over NBC-TV reflected a new approach to music on the screen. The first, called simply *Recital Hall*, brought musical artists before the camera just as they would be in concert, without any production frills to add to the cost or titivate the eye with extra appeal. How successful the program was depended entirely on the amount of projection the individual artist could summon up, musically and personally. This factor varied considerably among the participants, who were Gyorgy Sandor, pianist; William Warfield, baritone; Leonard Rose, cellist; Fredell Lack, violinist; Whittemore and Lowe, duopianists; Ania Dorfmann, pianist; Arnold Eidus, violinist; Sigi Weissenberg, pianist; Ruggiero Ricci, violinist; and the New Music Quartet.

The other program, called *Heritage*, was much more ambitious, and failed or succeeded by the measure of its aspiration. The underlying idea was to relate painting and music. An ideal location was chosen, the National Gallery in Washington, where for many years chamber-orchestra concerts have been given under the leadership of Richard Bales. Each concert centered around a nation's art and music, with gallery authorities illuminating the former and the latter played by the orchestra and discussed by a commentator with the improbable name of Rose d'Amore. In each program this lady interviewed an American composer, a sample of whose work was then played. The series opened with early American paintings and music, and additional music by Purcell and Haydn. Other heritages drawn upon were Italian, English, French, Dutch, and contemporary American. The American composers were John Ward, Paul Creston, Mary Howe, Spencer Huffman, La Salle Spier, and Howard Hanson.

The last of the series was the only one I witnessed, and I hope it was not entirely representative. The splendid idea which lay behind the venture came to life only in certain moments, and those notably when a work of art was being discussed—and dissected.

The music, while excellently played, suffered from having no visual appeal whatsoever, since the camera work was unimaginative and static. Miss D'Amore was a suave enough mistress of ceremonies, but her explanations of the music were superficial. Howard Hanson was the composer interviewed. With such a potential, better results should be obtained with more ingenuity and time, and it is to be hoped that the network will give *Heritage* both, even if no sponsor can be found.

Returning to a more popular hour (2:30 to 4 p. m., EST) on Oct. 14, the New York Philharmonic-Symphony will be heard over CBS for its 22nd consecutive season. The custom of taping the concerts for broadcast the following week has been discontinued, and the program will be "live."

Another orchestral return is that of the Oklahoma City Symphony, conducted this year by Guy Fraser Harrison. The third successive season of the orchestra's broadcasts over Mutual will open on Oct. 28, from 10 to 11 p. m. EST. There will be twenty programs, with no broadcasts on Dec. 23 and 30. Each program will contain an American score, though there is no central idea in programming this year.

Tenors appear quite frequently on the larger commercial radio programs such as the Telephone Hour and Voice of Firestone, but a harp soloist is a rarity. Lucile Lawrence entered these lists on Sept. 10, when she shared the spotlight with Eugene Conley as soloist on the Voice of Firestone, over NBC, playing Liszt's Second Hungarian Rhapsody. The first Aida to be heard in the land this season was not at the Metropolitan Opera, but from the Chicago Theatre of the Air, broadcast over Mutual. Nancy Carr sang the title role, with Richard Tucker as Radames. . . . Ezio Pinza substituted for Jussi Bjoerling on the Telephone Hour, Sept. 10, when the tenor was delayed in Sweden. . . . Dorothy Warenskjold has been flying across the country regularly to meet her TV and radio commitments in New York and Hollywood—James Melton's TV show for an automobile sponsor, the latter the Railroad Hour over the NBC network. Frank Black, long associated with Mr. Melton in radio broadcasts, now conducts the TV show.

## Awards Presented To Poll Winners

Awards in MUSICAL AMERICA'S Eighth Annual Poll of Serious Music on the Air were presented to many of the winners in twenty-three categories recently. During intermission of the NBC Symphony concert of Oct. 6, Ernest La Prade, executive in the NBC music department, is to accept awards on behalf of the network itself, which was honored for serving most faithfully the cause of serious music, and on behalf of Arturo Toscanini, who was selected the outstanding regular symphony conductor, and whose production of Verdi's Requiem was named the outstanding radio event of the year. Also presented were awards to the Telephone Hour, as the favorite orchestra with featured artists; the NBC Summer Symphony, as a summer series; Arthur Fiedler, conductor of the Boston Pops, as program conductor; Elena Nikolaidi, contralto; Jussi Bjoerling, tenor; Jascha Heifetz, violinist; and Artur Rubinstein, pianist.

At the end of the CBS summer replacement for the New York Philharmonic-Symphony, Your Invitation to Music, James Fasset, supervisor of music at CBS, received three awards for the orchestra—as the outstanding symphony orchestra, as the program which has most consistently fostered contemporary music, and for its production of Berg's *Wozzeck* as the outstanding work new to radio.

The Longines Symphonette, concert ensemble winner, accepted its award in

two programs—over CBS on Sept. 9, and over WNBC on Sept. 10. These presentations, as well as those on NBC and CBS, were made by Quainance Eaton, associate editor of MUSICAL AMERICA, who also presented his scroll to Fritz Reiner, who won as opera conductor.

Mention of the award was also made in the NBC Summer Symphony's last concert on Sept. 2. E. Power Biggs, organist, accepted his award on his Sunday morning CBS program of Sept. 23, and the Fine Arts String Quartet received an award as outstanding instrumental ensemble in Chicago on its program of Sept. 30, presented by Paula Zwane, Chicago representative of the magazine. Dorothy Huttenback, Los Angeles representative, presented Jascha Heifetz with his scroll. Other presentations are scheduled in the near future.

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# Obituaries

## FRITZ BUSCH

LONDON.—Fritz Busch, 61, internationally known opera and symphonic conductor, died of a heart attack in his suite at the Hotel Savoy here on Sept. 14. His wife, the former Grete Boettcher, was with him at the time.

Although under a doctor's care for some time, he had been active during the summer months conducting the Glyndebourne Opera Company at Glyndebourne and at the Edinburgh Festival.

Mr. Busch was born at Siegen, in Westphalia, Germany, on March 13,



Fritz Busch, a drawing by B. F. Dolbin

1890. Like his two brothers, he was first taught music by his father and then sent to the Cologne Conservatory. When only nineteen, he became conductor at the opera house in Riga. Other engagements, including conducting the Berlin Philharmonic in a Reger festival in 1918, led to his assignment as director of the Stuttgart Opera. In 1922 he became director of the Dresden Opera, where he gave the first performances of works by Hindemith, Weill, Strauss, and Busoni.

When the Nazis came into power in 1933, Mr. Busch went to Buenos Aires, where he became an Argentine citizen. He returned to Europe to become director of the Danish Broadcasting Company and, in 1934, conductor of the newly organized Glyndebourne Opera Company, which established a reputation for its excellent Mozart productions.

In 1941 he went to the United States as director of the New Opera Company—not his first visit, since he had been guest conductor of the New York Symphony in 1927. He made guest appearances with the New York Philharmonic-Symphony and other orchestras, and became a conductor of the Metropolitan Opera Company in the fall of 1945, remaining there for three seasons.

Surviving besides his wife are a son, Hans, operatic stage director; two daughters, Mrs. Martial Singher and the Countess Moltke; and two brothers, Adolf, violinist, and Hermann, cellist.

## SOPHIE TRAUBMAN

Sophie Traubman, 84, American operatic soprano, died at her home in New York on Aug. 16. Born in New York, she won a scholarship to the National School of Opera, where she was a pupil of Mme. Fursch-Madi. In Europe she worked with Pauline Viardot-Garcia and Mathilde Marchesi, and she was coached in Wagnerian roles by Cosima Wagner. She made her operatic debut with the National Opera Company at the Academy of Music. She joined the Metropolitan Opera Company in the 1887-88 season and sang leading as well as minor roles during her ten seasons

there. These included Selika in *L'Africana*, both Elisabeth and Venus in *Tannhäuser*, Leonora in *Il Trovatore*, Donna Elvira in *Don Giovanni*, and Micaela in *Carmen*. She also appeared in opera in Cologne, Munich, Vienna, and London. After her retirement she taught in New York.

## LEOPOLD PRINCE

HANOVER, N. H.—Leopold Prince, 71, former New York City Municipal Court Justice and founder and conductor of the City Amateur Symphony, died here in a hospital on Aug. 17. A German-born amateur violinist who enjoyed playing chamber-music in his home, he gradually developed a 75-piece group, called the Symphonic Ensemble, which gave its first major concert in 1931. The group eventually became the City Amateur Symphony and gave concerts, usually free, in Central Park and the American Museum of Natural History. Mr. Prince is reported to have spent over the years approximately \$20,000 of his own money to keep the group going.

## ISABEL MORSE JONES

ROME.—Isabel Morse Jones, 60, former music editor and critic of the *Los Angeles Times*, died here on Sept. 4. Since the death of her husband six months ago she had been living here with her daughter Caroline, a member of the Economic Cooperation Administration staff in Rome.

A native of Cleveland, Mrs. Jones went to Los Angeles at the age of nine, where she attended Los Angeles High School and the University of California in Los Angeles. A professional violinist and teacher for ten years, she was a member of the Los Angeles Women's Symphony and various chamber ensembles. She was identified with Hollywood Bowl, first as assistant to the founder, Artie Mason Carter, and later as press representative. Her book, *Hollywood Bowl*, was published in 1936.

She was with the *Times* from 1925 to 1947. She also served as correspondent for the *Christian Science Monitor* and *MUSICAL AMERICA*. She was a member of the Los Angeles County Music Commission and co-founder and first director of the Music Academy of the West in Santa Barbara.

## DOUGLAS BEATTIE

FRESNO, CALIF.—Douglas Beattie, 44, bass, died here on Sept. 19. After earning a bachelor of science degree at the University of California, he went to Italy to study voice, and made his debut in Genoa in 1933. He made his New York recital debut in the fall of 1936, the same season he was first engaged by the San Francisco Opera Company. He was a member of the Chicago City Opera Company from 1938 to 1941 and of the Metropolitan Opera Company during the 1938-39 and 1939-40 seasons. He retired in 1941 to manage citrus fruit properties owned by his family at Porterville, Calif. During his four seasons with the Chicago company he sang over 25 roles.

## ALEXANDER KREIN

MOSCOW.—Alexander Krein, 67, Russian composer, died here on April 2. His works include *Hegrev Sketched*, for string quartet and clarinet; *Salome*, for orchestra; a symphony; *Threnody*, written in memory of Lenin; USSR, Shock Brigade of the World Proletariat, symphonic dithyramb for narrator, chorus, and orchestra; *Zagmuk*, an opera, first produced in Moscow in 1930; *Birobidzhan*, a symphonic poem; and *Laurencie*, a ballet.

## GIUSEPPE AGOSTINI

ABINGTON, PENNA.—Giuseppe Agostini, 89, operatic tenor who created the role of Rodolfo in *La Bohème* in the United States, died here on July 26. A native of Verona, he sang with various opera companies in Europe, South America, and Central America, before coming to this country in 1897 as a member of the Del Conte Opera Company, which gave the first American performances of *La Bohème*—first in Los Angeles and eventually in New York. He made a last-minute substitution for Caruso as the Duke in *Rigoletto*, at the Metropolitan, and for one season was a regular member of the company there. He later toured with the San Carlo Company. While he was attending a production of *Faust*, in Philadelphia, when he was nearly seventy years old, he was called from the audience to take the place of the leading tenor, who became ill during the performance. In 1928 he became a teacher of singing at Temple University in Philadelphia.

## ANTHONY CRISPANO

HUNTINGTON, N. Y.—Anthony Crispino, 64, former master of properties at the Metropolitan Opera House, died at his home here on Sept. 9.

## DORA MATTHAY KENNEDY

LONDON.—Dora Matthay Kennedy, 82, only sister of Tobias Matthay and a piano teacher in his school and at the Royal Academy of Music, died here on June 20. A pupil of her brother and one of the first exponents of his principles of piano playing, she taught many American pianists and teachers.

## MRS. FREDERICK STOCK

COLORADO SPRINGS, COLO.—Mrs. Frederick Stock, 85, widow of the former conductor of the Chicago Symphony, died here on Aug. 15. She was born Elsa Muskulus in Fulda, Germany, and was married to Mr. Stock in 1896.

## MRS. LAJOS SERLY

Hermine Baranyi Serly, 82, widow of Lajos Serly and mother of Tibor Serly, both composers and conductors, died at her home in New York on Aug. 9. Born in Budapest, she was a leading singer at the National Theatre in Kolozsvár, Transylvania, and she appeared in other opera and operetta companies in Europe, usually singing under her husband's direction. She came to the United States with her family in 1905. At the age of 69, she organized with her daughter in New York the Hungarian Folk Dance Society and the Character Ballet Group.

## WILLIAM E. ARNAUD

ATLANTA.—William E. Arnaud, 72, composer and music patron, died at his home here on July 8. A native of Wisconsin and a resident of Atlanta since 1904, he was a practicing attorney and teacher of law. Following his retirement from business, he devoted himself to music, composing many instrumental and vocal works, which have been published, and serving actively in numerous musical organizations. For 24 years he was organist and choirmaster of All Saints Episcopal Church, and he was influential in developing the Atlanta Symphony.

## MAY MACKIE

May Mackie, 52, teacher of singing and a former member of the Philadelphia Opera Company, died in New York on July 19.

## Milwaukee Hears Summer Series in Park

MILWAUKEE.—On July 24, the fourth in this summer's Music Under the Stars series, presented a program called *A Night in Latin America*. As usual, the orchestra and chorus were under the direction of Jerzy Bojanowski, and the guest soloist for the occasion was Tito Guizar. Mexican dances were offered by Estela and Julio. An audience of 9,000 attended.

The opening of the season, on June 26, saw inclement weather force a transfer of the concert from the Emil Blatz Temple of Music to the Municipal Auditorium. Mimi Benzell, soprano, sang arias from *Roméo et Juliette*, *Il Barbiere di Siviglia*, and *Fledermaus*, and Morley and Gearhart, duo-pianists, played works by Chopin, Falla, and Rachmaninoff. Mr. Bojanowski conducted.

Although the weather was cold for the second concert, on July 10, it was possible to hold it out of doors. An audience of 6,000 heard Nancy Carr, soprano; Earl Wrightson, baritone; and the chorus, with Al Goodman as guest conductor, offer a program of excerpts from operettas and musical comedies by Friml, Lehar, Gershwin, Kern, and Romberg.

Richard Tucker was the tenor soloist at the third concert, singing arias from *L'Africana* and *La Juive* and songs of a less weighty nature. The orchestral portion of the program, conducted by Mr. Bojanowski, included the Overture to *Moniuszko's Halka*.

—ANNA R. ROBINSON

## Little Symphony Formed in Columbus

COLUMBUS, OHIO.—The women's committee of the Columbus Philharmonic Orchestra Association has announced the formation of a 28-piece Little Symphony of Columbus. It will be the successor to the Columbus Philharmonic, which gave its last concert here three seasons ago with Izler Solomon as conductor. The new ensemble will be conducted by George Hardesty, professor of music at Ohio State University. Five Sunday afternoon concerts will be given in the Central High School auditorium. Additional concerts for children are being planned. Mrs. W. Wallace Mountcastle is president of the women's committee.

—VIRGINIA BRAUN KELLER

## Orchestra Formed For Women Players

The formation of a non-profit organization called the National Women's Symphony Society has been announced by Dimitri Mitropoulos, executive chairman of the board of directors, and Clara Burling Roesch, musical director. Mrs. Hazel McQuary is the president. The society will be an orchestra of women players, with the Roesch Little Symphony, founded and conducted by Miss Roesch, as a nucleus. Instrumentalists will be drawn from all over the country, and the orchestra plans a tour following its New York debut during the 1951-52 season. Headquarters of the new ensemble are at 825 West End Ave., New York 25.

## NFMC Announces Competition Winners

First prize in the Young Composers Contest for 1950-51, sponsored by the National Federation of Music Clubs, was won by Wayne R. Bohrnstedt, of Bowling Green, Ohio, for a sonata for trumpet and piano. Tying for second place were William Thomson, of Fort Worth, Tex., who submitted a clarinet sonata, and Paul R. Parthun, of Milwaukee, Wis., whose composition for flute, clarinet, cello, and piano was called *The Black Orchid*.



# Music Publishers' Annual Forecasts

## ASSOCIATED

In 1951, Associated Music Publishers, Inc., begins the fifth year under its current management. The foreign publishers for whom Associated has acted as exclusive agents in the United States for 25 years have recovered from the damages of the war, and most of them are in full production. Notably so are B. Schott's Söhne, Mainz; Schott & Co., London; and Max Eschig, Paris. It would seem that in 1951-52 most of these publishers will have almost their entire catalogues available.

AMP has added the notable catalogue of Haus Musik of the Oesterreichischer Bundesverlag, Vienna, with all material currently available in the United States. AMP will soon make the catalogues of two other well-known publishers available.

H. A. Schimmerling's Folk Dance Music of the Slavic Nations, recently published by AMP, presents a complete survey of the field, containing historical, geographical, cultural, and philological information about each of the twelve Slavic nations.

AMP announces the publication of Gustav Mahler's Symphony No. 10, a posthumous work. This symphony will be offered for sale with full score and parts rather than on a rental basis.

Richard F. French took office as director of publications for AMP on Oct. 1. He was assistant professor of music at Harvard University from 1947 to 1951 and director of graduate studies of the Harvard music department from 1947 to 1950. He will contribute to the expanded plans of Associated.

All public performance rights of all of the copyrighted materials owned or represented by AMP are licensed by Broadcast Music, Inc., its parent company.

## C. C. BIRCHARD

During the coming months, C. C. Birchard & Company will issue several new books in the choral and educational fields.

Shortly forthcoming is a book of common repertoire material for assembly singing in the grade schools, entitled *Adventures in Singing*, compiled and edited by Helen S. Leavitt, music lecturer in Boston University; Helen Bonney Kilduff, director of music in the New Britain (Conn.) public schools; Warren S. Freeman, dean of the Boston University college of music. In the preparation of this material the editors have been assisted by Elie Siegmeister and Roland Hayes.

A series of new paper-covered books, each for a specific choral combination, is being prepared under the general title *Birchard Choral Collections*. The first collection will be for male voices, TTBB.

An edition of a Magnificat in C by Johann Pachelbel will be a notable addition to the choral repertoire. This work will be published for the first time. Scored for five-part mixed chorus with four trumpets, strings, and timpani, it has been edited by Henry L. Woodward, head of the music department at Carleton College, Northfield, Minn., who has made a specialized study of the choral works of this early German master. Publication is expected in November.

Two new additions to the Birchard and Boston University Series of Contemporary Music have just been announced, a mixed-voice chorus, *That's the Idea of Freedom*, by Aaron Cop-

land; and a chorus for treble voices, *Song for a Tree*, by Henry Cowell. This series is under the general editorship of Gardner Read, chairman of the Boston University department of music theory and composition.

New issues in the series of suites for string orchestra by George Frederick McKay have been announced, including *Buffalo and Crow*, *Oklahoma Indian Suite*, and *From the Maine Woods*, a folk song suite.

In the school field, *Song Wings*, Book II, in the Youth Music Series, for Catholic schools, will shortly be issued. This collection for primary grades is edited by the Rev. William J. Finn; Nicolas A. Montani, K.C. S.S.; Sister M. Scholastica, I.H.M.; Franklin Dunham; and Gladys Pitcher. The book designing and illustrations by Virginia Mathers Banks will represent a new use of color in children's textbooks.

## BOOSEY & HAWKES

Three outstanding works for the theatre are being released by Boosey & Hawkes over a six-month period in 1951-52. The full score, vocal score, and libretto of Stravinsky's new opera, *The Rake's Progress*, with libretto by W. H. Auden and Chester Kallman, have been issued, in time for the world premiere, conducted by the composer on Sept. 11.

Benjamin Britten's latest opera in four acts, *Billy Budd*, from the novel by Herman Melville, libretto by E. M. Forster and Eric Crozier, will have its premiere at Covent Garden in December. Full score, vocal score, and libretto are now in preparation and will be available for release before the premiere.

The new Metropolitan version of Johann Strauss's *Fledermaus*, in English, with lyrics by Howard Dietz and text by Garson Kanin, has recently been released. Vocal score and libretto are published. The orchestral materials are also printed and are available on rental from Boosey & Hawkes.

The vocal score of Bohuslav Martinu's one-act opera *Comedy on the Bridge* is now in preparation and will be released within the next few months. An English translation of Zoltán Kodály's opera *Háry János* is now in progress. Vocal score and materials will be available late this season.

Other stage works of interest in the current ballet season issued by Boosey & Hawkes are:

The Miraculous Mandarin, by Béla Bartók; Orpheus, by Igor Stravinsky; Concerto in D, for strings, by Igor Stravinsky (*The Cage*); The Prodigal Son, by Serge Prokofiev; Les Illuminations, by Benjamin Britten; Variations on a Theme of Frank Bridge, by Benjamin Britten (*Jinx*); Divertimento, by Alexei Haieff; and Apollon Musagète, by Igor Stravinsky (*Apollo*).

Among the last works of Richard Strauss, now being released in full score, are *München*, a waltz in memory of Munich, and his *Four Last Songs*, for soprano and orchestra, which will be given their first New York orchestral performance on Nov. 11, when the Cincinnati Symphony plays in Carnegie Hall.

Publications by American composers include Aaron Copland's full score of the *Red Pony Suite*; Piano Sextet; Twelve Poems of Emily Dickinson, for voice and piano; and female, male, and mixed choral arrangements of *Old American Songs* (prepared by Irving Fine). The full scores of Walter Piston's Third Symphony and Fourth Symphony have been added

to the Boosey & Hawkes rental library. Alexei Haieff's *Four Juke Box Pieces*, a piano concerto, and a new ballet, *Beauty and the Beast*, are available. Bohuslav Martinu's Symphony No. 4 and Symphony No. 5 are issued in full score and pocket score, and his *Sinfonietta Giocosa*, for two pianos and orchestra, in full score and two-piano reduction.

Work continues on bringing out complete editions of the works of Béla Bartók. His last composition, the *Concerto for Viola and Orchestra*, is now available in full score and pocket score, as well as in viola-and-piano reduction.

A band work by Clare Grundman, *The Green Domino*, will be published. This will be followed by his *Fantasy on American Sailing Songs*. His *Blue Tail Fly* has recently been issued. A large-scale work commissioned by the British Arts Council for the Festival of Britain has just been released, Gordon Jacob's *Music for a Festival*, a suite of eleven movements designed for alternating fanfare ensembles and full band.

Two band works by American composers have been added: Aaron Copland's *A Lincoln Portrait*, arranged from the orchestral version, and an original work for symphonic band by Walter Piston, entitled *Turnbridge Fair* (*Intermezzo*), commissioned by Edwin Franko Goldman and performed frequently during the past season. Other composers represented in forthcoming new publications include Feller, Handlon, Meretta, Richardson, Skornicka, and Whitney.

Several large choral works are scheduled for production this year in addition to Finzi's *Lo*, the *Full Final Sacrifice*, and *Intimations of Immortality*, and Britten's *Wedding Anthem*, all of which have recently been published. Britten and Kodály have again turned to the choral field to provide outstanding examples of part-song writing. Deserving special mention are Britten's *Five Flower Songs*, for mixed voices, and a set of four pieces by Kodály for TBB—*Soldier's Song*, *Peacocks*, *The Bachelor*, and *Songs from Karad*. A two-part (SA) setting of *Love Came Down at Xmas*, by Eric Smith, and three-part (SSA) settings of familiar Christmas carols by Cecil Cope will prove useful additions to the Christmas repertoire.

Demand for the Imperial Edition of Albums for various voices justifies the issue of an entirely revised and re-edited set of these volumes, now titled the *New Imperial Edition*. The bass, contralto, and tenor albums contain a varied selection, including copyright material not previously available in collections. Songs of Michael Head are available in separate collections for high and low voices.

New sacred songs to appear shortly are North's *Evening and Green's Story of the Sparrows*. The semi-sacred song *If I Can Help Somebody*, by the Chicago composer A. B. Androzzi, has enjoyed success in England and is now available in the United States. New editions of Bach arias for solo voice with piano and flute obbligato are now being released.

Special Pop arrangements of vocal highlights from the Metropolitan Opera version of *Fledermaus* have been issued to meet the demand.

In the educational field, two books of *Dances for Piano*, by Annie Dorothea, derive their material from the sixteenth, seventeenth and eighteenth centuries. The contemporary idiom will be represented by Leo Smit's *Seven Characteristic Pieces* and com-

positions by Haieff and Bartók.

Igor Stravinsky's *Madrid* (arranged for two pianos by his son, Soulima Stravinsky) and Joan Trimble's *Green Bough*, for two pianos, have recently been released. Two Victor Babin arrangements due in the near future are the first and second of Bach's organ trio-sonatas, which complete the series of six trio-sonatas arranged for two pianos. An original work by Babin, *Three March Rhythms*, is also in preparation.

A revised edition of Alexandre Tcherepnine's *Sonatina*, for two (or three) timpani and piano, a Gallarini arrangement for accordion band of Benjamin's *Jamaican Rhumba*, and various easy woodwind ensembles by Merrill Knighton, George Keith, and Noel Cox are scheduled for early publication.

Additions to the string orchestra repertoire are Thiman's *Two Irish Melodies* and Armstrong Gibb's *Miniature Dance Suite*.

The foregoing is not a complete list of new Boosey & Hawkes publications. A complete catalogue is available on request.

## BROADCAST

Several projects concerned with stimulating greater general interest in concert music will receive the primary attention during the coming months of Broadcast Music, Inc., its broadcast and TV licensees, and its affiliated publishers. These projects are being carried out with the co-operation of such organizations as the Music Educators' National Conference, Music Teachers National Association, National Association of Schools of Music, and other groups and individuals.

To aid young composers in secondary schools and colleges and to further the creation, publication, and performance of serious American music, BMI has established a contest for its First Annual Young Composers Radio Awards. Open to students of music in schools and colleges throughout the country, the contest will be launched during the fall with awards and prizes offered to winners in each state, awards to regional winners, and a final group of awards for national winners. The contest will be conducted under the auspices of the state broadcasters associations and state committees comprised of leading music educators, all under the guidance of a national committee.

In addition to receiving monetary prizes, the young composers judged winners will have their works performed publicly, published, and possibly recorded if arrangements can be made with recording companies who are anxious to participate in the project.

Carl Haverlin, president of BMI, who conceived the plan for the Young Composers Radio Awards, is also directing a number of other activities designed to further the cause of concert music.

## JOHN CHURCH

Information concerning the publishing plans of John Church and Company will be found under the section headed Theodore Presser.

## COMPOSERS PRESS

The Composers Press will offer a publication award for a piece for symphonic band, to be published in 1952. The closing date for submitting manuscripts is Feb. 1, 1952. Piano teachers in the New York area are being

(Continued on page 24)

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## Publishers

(Continued from page 23)

invited to enter their pupils for three cash prizes for the best performance of a Composers Press Publication. The beginners award will be \$15, for students aged six to twelve. The intermediate award is \$30, for those twelve to sixteen. The advanced group, from sixteen to twenty, will compete for a \$50 prize. All interested teachers should write The Composers Press at 287 Broadway, New York, for further details.

### OLIVER DITSON

Information concerning the publishing plans of Oliver Ditson and Company will be found under the section headed Theodore Presser.

### J. W. EDWARDS

A revised and enlarged edition of the Works of Mozart is scheduled to begin to make its appearance in the early fall of 1951, published by J. W. Edwards, Ann Arbor, Michigan, as Number 4 of Series A (Complete Works and Monumenta) on the music republication program begun in 1947 on the recommendation of the American Musicological Society, National Association of Schools of Music, Music Teachers' National Association, Association of Research Libraries, Music Library Association, and the Music Division of the Library of Congress.

The new edition was originally scheduled for publication for the winter and spring of 1950-51, when it was expected that the editor of the set, Alfred Einstein, would be in Ann Arbor. Mr. Einstein had to remain on the Pacific Coast, and publication was delayed. Present plans are for the first five volumes to appear before winter and the remainder of the forty-seven volumes as quickly as editorial revisions and extensive additions will permit. By the end of the spring of 1952 the entire set should be in the hands of the subscribers.

Already available in this series are reprints of the Bach-Gesellschaft edition of the works of J. S. Bach and the Breitkopf & Härtel editions of the works of Beethoven and Brahms (the latter with some corrections by Hans Gal).

### ELKAN-VOGEL

The publications that Elkan-Vogel will bring out within the next few months consist of an arrangement by

Ada Richter of music from Johann Strauss's *Die Fledermaus*; several piano sonatas and other works by Vincent Persichetti; and a revised edition for orchestra of Karl Stamitz's *Sinfonie in E flat major*. This revision was completed by Hans Kinder before his death.

Elkan-Vogel has recently published three easy teaching pieces by Ada Richter as well as a new piano album by Alfred Mirovitch, called *New Recital Repertoire by Masters of the Seventeenth and Eighteenth Centuries*; and the *Rumba* from Harl McDonald's *Second Symphony*, arranged for band by Lucien Cailliet. It has likewise issued October, November, and December, for piano solo, from John Tasker Howard's *Calendar Suite*, which will eventually contain a composition for each month of the year.

### CARL FISCHER

Carl Fischer, Inc., has made publication plans for the season of 1951-52 that provide for the issuance of new material in a large variety of categories.

Norman Dello Joio, Lukas Foss, Howard Hanson, Peter Mennin, William Bergsma, Vincent Persichetti, Walter Hendl, Bainbridge Crist, Vladimir Dukelsky, Louise Talma, and many other composers are among those from whom the house has acquired recent works. Additions to the Carl Fischer Study Score Series will include Dello Joio's *New York Profiles* and Dukelsky's *Ode to the Milky Way*, both for orchestra; and Goss's *Song of Anguish* for baritone and orchestra. Douglas Moore's miniature opera, *The Emperor's New Clothes*, is likewise being prepared.

Bernard Taylor has in readiness a collection entitled *Contemporary Songs in English*, which the firm intends to bring out in two keys. This will contain songs, by American and English composers, for recital, concert, and studio use. Among the fourteen composers to be represented are Dello Joio, John Duke, Moore, Bergsma, Mary Howe, Ralph Vaughan Williams, and Isadore Freed.

Music for two pianos will include an arrangement by Whittemore and Lowe of *Morgenstern's* widely played *Toccata Guatemala*, originally written for piano solo. Two-piano arrangements by Celius Dougherty are also to be issued.

During the past season Carl Fischer has brought out several trumpet pieces by Rafael Mendez. These have been accorded a warm welcome, and new pieces will be added to the Mendez list.

Educational material has always figured prominently in the Carl Fischer publishing schedule. This year, the Maxwell Eckstein Piano Course, the first four books of which have recently been issued, will be augmented by two further volumes. Other pedagogical material includes books of violin pieces for the young—*Fun with a Fiddle*, by George Perlman, and *Fiddling by the Numbers*, by Samuel Barakoff; a manual on trumpet technique by Clifford P. Lillya; a children's song book, *Let's Sing*, by Marguerite V. Hood and Margaret C. Perry; and text-books on keyboard harmony by Modena Scovill, on counterpoint by David Boyden, and on piano technique by Adolph Weiser.

In the field of band and orchestra music, David Bennett and Merle Isaac will be among those represented. Karl Van Hoesen's successful *Music of Our Time*, for orchestra, will be provided with a counterpart—*Living Music of the Past*, prepared by Mr. Van Hoesen and Frederick Hunt. This will contain compositions by Bach, Blow, Corelli, Frescobaldi, Mozart, and Purcell. There will be some new pieces for band by Elie Siegmeister.

Additions to the choral catalogue will be drawn from the works of Carl F. Mueller, John Jacob Niles, Hall Johnson, Irving Mopper, and others.

## GALAXY

Galaxy Music Corporation is publishing this fall a version for three-part women's chorus of Bach's cantata *For Us a Child is Born*. This cantata, virtually unknown in this country before 1939, when Galaxy issued it, has become a favorite throughout the nation. For its edition twelve years ago an English translation was prepared by the lieder singer, Sydney Biden, who had lived for many years in Germany.

So successful has the cantata been that Galaxy decided that, in its twentieth anniversary year, it could do nothing more significant than issue a women's chorus version, especially since many women's choral organizations had asked for the work. Katherine K. Davis and Channing LeFebvre, both highly skilled in the choral field, have made the arrangements of the choruses. The English version by Sydney Biden and the original German text are printed in this edition, as in the previously published mixed chorus version.

In the song field, two new works by Richard Hageman, most of whose songs are published by Galaxy, are appearing. These are a setting of John Masefield's *Trade Winds*, and a song entitled, *Is It You?*, to a poem by Robert Nathan. There are also new songs by Powell Weaver, a setting of Oliver Wendell Holmes's *Build Thee More Stately Mansions*, *Oh, My Soul*; Solon Alberti's *White Swan of Samarkand*, poem by Mona Modini Bonelli, wife of Richard Bonelli; a setting of Christina Rossetti's *Come to Me* by Clarence Olmstead; a new song by Olive Dungan entitled, *I Gave My Love*; Estelle Lieblich's arrangement of the Portuguese folk melody, *The Pitcher*, arranged by Katherine K. Davis.

In the category of sacred songs, a free arrangement of the Gregorian *Salve Regina*, by Paul A. Pisk, and Richard Kountz's *What Shall I Ask?* have just come from the press.

Choral music, both secular and sacred, is again issued by Galaxy. A single secular piece is Robert L. Sanders' *Tell Me, My Heart*, if This be Love, for mixed voices a cappella. In the sacred field for mixed voices there are William France's *Unto Thee, O Lord*, for seven-part a cappella chorus; Richard Kountz's *Carol of the Heavenly Hosts*, based on a Slovak Christmas carol tune; John W. Work's *The Sun Himself Shall Fade*; Richard Kountz's *A Prayer for Guidance*; Alfred Whitehead's *Challenge to Free Men*, to a poem by James Russell Lowell; and Julia Perry's *Our Thanks to Thee*, an anthem for Thanksgiving or general use. A new version of Sibelius's chorus *Onward, Ye People!* is now issued for three-part mixed chorus.

A young composer is introduced in J. Albert Sweeney, whose setting of *One Hundred Thirty-fourth Psalm* for a cappella mixed chorus is published by Galaxy. Mr. Sweeney has studied with Philip James at New York University. Mary Weaver is represented by her *Like the Young Sheep that Gently Lie*, also for a cappella chorus, the choral version by her husband, Powell Weaver.

For women's chorus Katherine K. Davis has made a very free arrangement for three-part chorus of a Portuguese folk song, *The Pitcher*, and for two-part chorus Stephen Foster's *O, Susanna*, both with fanciful piano accompaniments. Another two-part chorus is Homer Whitford's arrangement of the Russian tune *The Humming Bird*, with a text by Nina Buckingham.

Not in many years has Galaxy offered so many new choruses for male voices. For unaccompanied chorus it publishes Sibelius's own arrangement of the famous melody from his tone poem *Finlandia*, entitled *The Finlandia Hymn*, the text by the Finnish poet, Väinö Solja, the English version by Marshall Kernochan; and

(Continued on page 25)

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## Publishers

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Channing Lefebvre's arrangement of the old English melody, The 12 Days of Christmas. For male chorus with piano accompaniment Galaxy offers Bartholomew's When We Are Parted; Bainbridge Crist's Kate Kearney, a rollicking piece in Irish vein; Katherine K. Davis' As It Fell Upon a Night, an arrangement demanded by the success of her mixed and women's chorus arrangements of this English Christmas melody; and Richard Kountz's A Mountain Love Song. Mario Castelnuovo-Tedesco has made a male-chorus version of his Lo, the Messiah, following the success of his versions of this composition for women's chorus and mixed chorus.

Galaxy has also added three organ compositions to its catalogue, a Prelude and Funeral March, by Jean Sibelius, transcribed by Channing Lefebvre; In Quiet Mood, by Florence B. Price; and Tune for Chimes and Trumpets, by Stanley E. Saxton.

### LEEDS

Leeds Music Corporation has new works by leading Russian and American composers on its schedule for 1951-52. Compositions recently issued or projected for publication soon are:

For piano solo: Constantine Callinicos' Two Greek Dances; Mario Castelnuovo-Tedesco's Evangeline (cycle of 28 pieces); Herbert Haufrecht's Tick-Tock Toccata; Dimitri Kabalevsky's suite The Comedians (reduction for piano) and Ten Children's Pieces, Op. 27, Book 2; Khachaturian's Gayne Ballet Selections (reduction for piano); Prokofiev's Cinderella's Waltz (from the ballet Cinderella); Rachmaninoff's Two Fantasy Pieces (published for the first time); and Elie Siegmeister's Children's Suite (six selections).

For two pianos: the Waltz from Khachaturian's Masquerade Suite, arranged by Mario Castelnuovo-Tedesco; Cinderella's Waltz (from Cinderella), by Prokofiev; and Pavane, by Ravel, all transcriptions; and Vincent Persichetti's Sonata for Two Pianos.

For violin and piano: Everett Helm's Comment on Three Spirituals, Nikolai Lopatnikoff's Arietta, and Sergei Rachmaninoff's Romance (published for the first time).

For cello and piano: Serge Prokofiev's Sonata, Op. 119.

For flute and piano: N. Platanov's Thirty Etudes (edited by John Wummer) and Serge Prokofiev's Sonata, Op. 94 (edited by Carlton Sprague Smith).

For harp: Prokofiev's Prelude in C, Op. 12, No. 7 (edited by Carlos Salzedo).

For trumpet and piano: Boris Asafiev's Sonata.

For trombone solo: Davis Shuman's Five Studies for the Young Trombonist.

For xylophone or marimba with piano: Dmitri Kabalevsky's Comedians Galop (arranged by M. Goldenberg).

For band: Fred Kepner's Cuban Fantasy, Gail Kubik's Fanfare, Erik Leidzen's A Mighty Fortress, John Morrissey's Bayou Beguine, and Pedro Sanjuan's Antillean Poem.

For orchestra: Philip James's Brennan on the Moor; Jeanjean's Fiddlin' for Fun; and Practical Orchestra Album of Great Moments in Music (scored by Rosario Bourdon), which includes works by Bach, Bartók, Corelli, Creston, Moussorgsky, Milhaud, Kabalevsky, Beethoven, and Prokofiev.

Miniature scores: Alexandre Tansman's Ricerare and Virgil Thomson's Symphony No. 2.

For vocal solo: Mario Castelnuovo-Tedesco's The Mermaid Tavern; Paul Creston's Three Songs; Philip James's Here I Am King and The Stranger; Sergius Kagen's Because I Could Not Stop for Death, Prayer, and Sleep Now; Mark Schubart's Yvon to Clair

(4 Songs); Robert Storer's Advice to a Girl, Dew, Silence, and To Be Superior; and Howard Swanson's Joy and A Death Song.

Vocal collections: Fifty Russian Art Songs, Vol. II (edited and translated by Nicolas Slonimsky) and Fifty Russian Art Songs, Vol. III (edited and translated by Nicolas Slonimsky).

For male chorus: Mario Castelnuovo-Tedesco's Venice.

For mixed chorus: Mario Castelnuovo-Tedesco's The Mermaid Tavern and Glad Robinson Youse's This Would I Keep.

For two-part chorus (a cappella) and percussion: Virgil Thomson's Mass and Three Antiphonal Psalms.

### EDWARD B. MARKS

Last year, an edition of the Mozart piano sonatas and fantasies supervised by Artur Schnabel was announced. His death has made it impossible to carry out this project. However, a few of the sonatas were edited by Mr. Schnabel shortly before his death; they will be published in a one-volume edition dedicated to his memory.

Special attention will be given to the development of the Arthur Jordan Choral Series by bringing out new editions of pre-classical and classical choral pieces, by Monteverdi, Nola, Gabrieli, and Gesualdo. A special group within this series will be devoted to the publication of Early American Choral Music, containing hitherto unpublished material by Billings, Brownson, Swan, Read, Morgan, Stone, French, and others. At the same time, contemporaries will not be neglected. Many works by living composers—Bacon, Milhaud, Pisk, Siegmeyer, Tcherenpne — are to be issued during the year.

Further progress is to be made toward enlargement of the organ catalogue. To supplement the publication of classical works, which form the basis of this library, contemporary works will be added toward the end of next year.

More publications than in past years will be brought out in the orchestra and band field. Of particular interest will be the complete orchestral version of Ernesto Lecuona's Andalusia Suite, and, by arrangement with Chester & Co., Ltd., in London, a band version of Manuel de Falla's Ritual Fire Dance.

The publication of songs by Kerr, Luening, and Revueltas and of Roger Sessions's recently completed Second String Quartet is also contemplated for 1952.

### MERCURY

Mercury Music Corporation will place considerable emphasis on vocal publications during the coming season. The list is headed by cycles from the pens of Ernst Bacon and Hugo Weisgall. Songs by Richard Franko Goldman, Sergius Kagen, and John Lessard are also scheduled, while the names of Charles Ives and Leon Kirchner will appear on both the vocal and choral lists.

Forthcoming piano releases will include a set of Valses Nostalgiques, by Ross Lee Finney, and an Arioso, by Edward Lewis. The organ catalogue will be enriched by further editions of little-known works, prepared by E. Power Biggs.

A significant educational work will be Foundation of Violin Playing, by Boris Koutzen. This will be published in collaboration with the Salmon Fund of Vassar College.

A major publication for winds will be the Sonatina for Bassoon and Piano, by Ellis B. Kohs. Kohs will also be represented by his Chamber Concerto for Viola and String Nonet.

Mercury brings to this country a new and handsomely produced series of classical pocket scores just issued by Heugel et Cie., of Paris. Contemporary scores which are soon to

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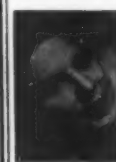
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## Publishers

(Continued from page 25)

appear under this imprint include the Seventeenth and Eighteenth String Quartets of Darius Milhaud, and a concerto for flute and string orchestra by André Jolivet.

### MILLS

Having established itself in the educational field, Mills Music is looking forward to another banner year in new band and orchestra works for schools by Leroy Anderson, whose name is known in the standard and educational field as well as in the popular.

Leroy Anderson's Sleigh Ride has become a Christmas favorite. Two of his newer works are The Waltzing Cat and Saraband. In addition to acquiring the B. F. Wood Music Company Catalogue, Mills is also representing the standard and educational catalogues of Francis, Day & Hunter, Ltd., and Lengnick, and is looking forward to increased activity in the piano, choral, and instrumental fields.

The past year has seen the Michael Aaron Piano Course and June Weybright's Course For Pianists make rapid strides.

### MUSIC PUBLISHERS HOLDING CORPORATION

Of particular interest among the issues of Music Publishers Holding Corporation for January, 1952, are two works of Czech origin, under the Remick imprint—an original score for band, Afternoon in the Village, by Jaromir Weinberger, and a new setting for chorus and orchestra of the Polka from Smetana's The Bartered Bride.

Harms, Inc., lists additional choral paraphrases by Clay Warnick of such songs as The Continental, Get Happy, Love Is Sweeping the Country, and Thou Swell, for mixed voices; Autumn in New York and What Is This Thing Called Love?, for women's voices; and Get Happy, for male voices.

For the Hammond Spinnet, Stephen Baranoski inaugurates a new series in his arrangements of Begin the Beguine, Dancing in the Dark, and the Serenade from Romberg's The Student Prince, in the Harms catalogue. Additional titles will be found for varied instrumental solos and combinations.

In a more serious vein will be Four Prayers in Tone, for organ, by Richard Purvis. T. Frederick H. Candlyn contributes an Easter anthem, Alleluia to the Easter King, for mixed voices.

Song Dramas from the Old Testament, for school children in the third to sixth grades, will be issued by Witmark. There will be a teacher's score and a pupil's book for classroom use.

Among the choral folios will appear Book 2 of the Auditorium Series of Harms Choruses, for S.A.B., as well as a compendium of Sacred Male Quartets, from the Witmark catalogue. An important addition to the repertory of barber-shop quartets will be Close Harmony Ballads, under the imprimatur of the Spebsqa, and there will also be a vocal collection of Irish All Time Hits, both published by Witmark. Harms follows with Hits Through the Years.

### OMEGA

The 1951-52 publications list of Omega Music Edition contains many works of interest. For the violinist there is an unusual set of Sixty Etudes in Variation Form (on the Genoese popular song Barucaba), by Paganini, edited by Norman Black. H. M. Shapiro is represented by two contributions for advanced players—Eight Modern Studies for Violin (to attain fingerboard mastery) and Bow Mastery for Violin (ten clarifying studies). Z. Bistrizky makes his

debut in Omega's catalogue with a pair of waltz-serenades.

David J. Grunes has made concert transcriptions for violin of music by Brahms (Waltz, Op. 39, No. 2, for violin or viola and piano), Chopin (Etude Cantabile, from Trois Etudes; Etude in F minor, Op. 10, No. 9; and Trois Ecossaises, Op. 72, Nos. 1-3); Tchaikovsky (Ballet Scene, from Swan Lake), Wieniawski (Etude-Caprice in E flat), and Khachaturian (Lullaby from the ballet Gayane).

For the pianist there are Bensussan's very colorful Bulgarian Sketchbook (eight characteristic pieces in folk style) and Four Pieces for Piano (Album Leaf, Humoresque, Music Box, and Peasant Dance) and Vladimir Drosdoff's delightful Stevensoniana (six miniatures for piano solo, or with singing, on Robert Louis Stevenson's A Child's Garden of Verse) and Au Tombeau de Rachmaninoff. For the advanced pianist Drosdoff offers Etude de Concert, Poeme de la Jeunesse, Scherzo-Valse, Reverie, Moment Sentimental, and Valse de Concert. Erich Katz's Six Inventions for Piano (studies in modern rhythm) and Charles de Harack's Danse de la Nymphé (with choreographic notes of Pavlova's steps) complete the Omega piano list.

For the singer, Vladimir Drosdoff and Giuseppe Cesar Balbo contribute additions to the Omega catalogue. The former is represented by four songs—Sometime (words by Eugene Field), Gaucho Lullaby, Louisiana Lullaby, and Cape Cod. Balbo offers Why Don't You Come to Me? (words by Virginia Wallace), Barcarolle, Ode to Love, Solfeggietto, A Sprouting Flower, and The Offering. A stirring fugue in six parts for a cappella chorus entitled Amer, also by Balbo, is scheduled for early publication. Mischa Portnoff, with the lyricists, Charles O. and Juanita Roos, appears among Omega's publications with Lazy Hoe and Sugah Mouf, the first two of their Bayou Cabin Song Cycle. Omega will also issue two significant books for singers, by Bernard Kwartin—Fundamentals of Vocal Art and An Inquiry into Vocal Pedagogy.

For orchestra, Omega will publish William O. Gruner's humorous Donkey Flirtation, which scored a "hit" at a Philadelphia Orchestra children's concert. This will also be available in an accordion adaptation and in a version for band.

### C. F. PETERS

Peters Edition, which on Dec. 1, 1951, celebrated its 151st anniversary, bases its policy on a tradition of 151 years of the highest standards in all phases of music publishing. With headquarters in Carnegie Hall since 1948, the firm and its president and owner, Walter Hinrichsen, have received extraordinary support.

The new releases of Peters Edition include the authoritative Urtext editions of Bach's English and French suites, partitas, duets, the Goldberg Variations, inventions, The Well-Tempered Clavier, and complete organ works in nine volumes, in a new edition with an English translation of the original forewords and a historical preface by Albert Riemenschneider. The Urtext edition of Haydn's 43 piano sonatas, his Piano Concerto, Cello Concerto, violin sonatas, and 35 canzonettas and songs are now available, as is the new revised edition of Beethoven's and Mendelssohn's cello sonatas.

Joseph Szigeti's new edition of Bach's G minor Violin Concerto and Yehudi Menuhin's new edition of Bruch's Concerto in G minor came off the press recently, and Mendelssohn's Concerto in D minor, for violin and string orchestra, composed when he was thirteen and recently unearthed by Mr. Menuhin, will be available in its original instrumentation and also in a violin and piano edition in time for Menuhin's first performance of this concerto, on Feb. 6, 1952. Also

by that time Mr. Menuhin's edition of Lalo's Symphonie Espagnole will be available. Again available are Carl Flesch's editions of the six Bach solo sonatas and partitas, violin concertos by Beethoven, Haydn, Mendelssohn, Mozart and Paganini, and Grieg's Norwegian Dance, Sinding's Violin Suite, and Tchaikovsky's Melody and Scherzo.

Schönberg's Phantasy for Violin, Op. 47, is to be issued in December, 1951. The composer read the final engraver's proof of this composition before his death. He also completed the new version of his important Five Pieces for Orchestra, Op. 16, which will also be published by C. F. Peters this winter.

The field of choral music is being given more attention, and representative works by Arne, Bach, Blow, Grieg (Four Sacred Psalms), Mozart, and Schütz are already available. In addition to Grieg's Four Psalms, for mixed voices a cappella, based on old Norwegian church melodies, the Album for Male Voices, containing eight choruses with English translations by Percy Grainger, are available.

Additions to the C. F. Peters Orchestra and Choral Music Catalogue are the Urtext editions of Bach's Brandenburg Concertos and suites and his Magnificat; orchestral works by Johann Christian Bach; the Urtext editions of Bruckner's symphonies and choral works; Flor Peeters' Organ Concerto; Klaus Egge's Symphony and Second Piano Concerto; Knudage Riisager's Dance and Chaconne; Fartein Valen's Violin Concerto; and Verdi's Manzoni Requiem, Stabat Mater, and Te Deum. Also represented in the Peters Orchestra Library are Ibert (symphonic suite Paris), Mahler (Fifth Symphony), Reger (Mozart Variations Symphonique, Prologue, Ballet Suite, Requiem, 100th Psalm, and Violin Concerto), Tcherpnine (Eastern Chamber Dream), and Richard Strauss (seven symphonic poems—Aus Italien, Death and Transfiguration, Don Juan, Don Quixote, Macbeth, Thus Spake Zarathustra, Till Eulenspiegel). The miniature scores to these seven Strauss works have just come off the press; as have the Eulenburg Miniature Scores of Bach's Mass in B minor, Christmas Oratorio, St. Matthew Passion, St. John Passion, and cantatas; Beethoven's Missa Solemnis; Brahms' Ein deutsches Requiem; Mozart's The Magic Flute and Requiem; Verdi's Requiem; and Wagner's operas. Seventy-five miniature scores came out during the past year, and approximately a hundred more will come out during the next year in the Eulenburg Miniature Scores Library. Ready this month for distribution, the new 1951 Eulenburg Miniature Scores Library catalogue will contain 485 available titles.

The Peters Edition catalogue of chamber music, just off the press, contains the trio sonatas, trios, quartets, quintets, sextets, septets and octets of the classical composers. The original Peters Edition Chamber Music Series is available again in its entirety, and sixteen classical and pre-classical works for recorder with chamber ensemble were released last month. Chamber-music compositions by American composers are now being added—Robert Palmer's Piano Quintet, Marion Bauer's Trio, and other important works. Chamber-music by contemporary British and Norwegian composers is also available from C. F. Peters, which serves as representative for Hinrichsen Edition, London, and Harold Lyeche Edition, Oslo—Douglas' Dance Caricatures, for flute, oboe, clarinet, horn, and bassoon; Essex' Quintet, for flute, clarinet, oboe, bassoon, and horn; Rowley's Piano Trios on English, French, and Irish Tunes; and Olsen's Suite for Flute, Oboe, and Clarinet.

As in the past three years, C. F. Peters will publish the Peters Edition Music Calendar.

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# Publishers

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## THEODORE PRESSER

The Theodore Presser Company, of Bryn Mawr, Penna., has an extensive publishing schedule for the year 1951-52. In the past, Presser activities have been mainly geared to the piano and voice teacher and to the choir director. This year's expanded promotional activities will include school band, orchestra, and choral directors.

Music to be published in Theodore Presser Co., Oliver Ditson Co., and John Church Co., catalogues will include the following:

Piano: Summer Evening, by Catherine Keyser; Toss the Ball, by Evelyn Louise Massa; At the Play Ground, by Everett Stevens; March of the Jack-o-Lantern, by Ella Ketterer; Dream Time, by Ralph Federer; Festival Concert Waltz, by Molly Donaldson; To the Hunt, by Mae-Aileen Erb; Dance of the Radishes, by Edna-Mae Burnam; Viennese Melody, by Anne Robinson; Piano and Forte Waltz, by Paul Stoye; The Ghost Stalks at Midnight, by Martha Beck; This Is the Night of Hallowe'en, by Beryl Joyner; Autumn Fields, by Everett Stevens; The Good Ship Rover, by Frederick Petrich; Five Czechoslovakian Carols to Play and Sing, arranged by Louise Christine Rebe; Glimpse of Cuba, by Olive Dungan; Dreams of Yesterday, by Francis Hendricks (four pieces); The Pixie and the Fair, by Florence Fender Binkley; Serenade Hunting Ground (piano duet), by Olive Dungan; and Festival March (two pianos), by Paul Stoye.

Vocal: The Lord's Prayer (two keys), by Louis Shenk; and Gently, Little Jesus and Magic Night of Christmas, by George Lynn and Aileen Fisher.

Choral: Make Haste, O God, by Robert Stevenson; Bach's Come, Peaceful Death, arranged by Martin; Once to Every Man and Nation, by David Stanley York; The Creed, and One Evening in Winter, by John H. Duddy; Gloria in Excelsis Deo, by Cecil E. Lapo; When Christmas Morn Is Dawning, by Leland B. Sateren; The Lord's Prayer, by Louis Shenk; Lowery's Beautiful River, arranged by Martin (with harmonica and accordion descant); If Thou But Suffer God To Guide Thee, by Neumark and Thompson; Jesu, Little One, by Tunder and Thompson; and All Were There, Song of an Indian Child, and Candle in the Window, by Lynn-Fisher. Choral Collections will include Sing All Men, by Tom Scott, and Secular Volume of Master Choruses, edited by Marguerite Hood and Olaf Christiansen.

Textbooks: Intermediate Music Theory, by Ralph Fisher Smith and Music Orientation, by Clel T. Silvey. Organ collection: Pastoral I, by John H. Duddy, and Eighteen Large Choral Preludes for Organ by Bach, edited by Albert Riemenschneider.

Vocal collections: Opera Repertoire

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for Coloratura Soprano, compiled and edited by Wilfrid Pelletier; Easy German Classic Songs, compiled and edited by Constance Wardle and Walter Golde, with English translations by Miss Wardle.

Collections: My First Notebook (Part Two), by Ada Richter; Reading With Aces, by Alma Franklin; Songs To Sing With Social Instruments, by Cheyette-Renna; 28 Pleasing Studies for Equalization of the Hands, by Ella Ketterer; Musical Rainbow, by Vladimir Padwa; and Piano Fun With Theory, by Maxwell Powers.

Band: The Forty Niners, by George F. McKay; The Green Cathedral, arranged for band by George F. McKay; A Dream, arranged for band by Erik Leidzen; Forgotten, arranged for band by Erik Leidzen; At Dawning, arranged for band by Lucien Cailliet; Pieces of Eight, by Fennell-Jenkins-Neff; and Freedom's Victory, by Edwards.

## G. RICORDI

The New York branch of G. Ricordi and Co. (founded in Milan in 1808) is adding to its American catalogue of educational, operatic, and orchestral music. Special emphasis is being exerted on enlarging the scope of publications by American writers for the American music public. The list of American composers whose works are being published by G. Ricordi is headed by Roy Harris, Vittoria Giannini, and Virgil Thomson. The latest importations from abroad include the first hundred volumes of the complete works of Antonio Vivaldi. Within the next few years the remaining volumes will follow—some three hundred scores devoted to the orchestral and instrumental works of this prolific but still comparatively unknown genius of the eighteenth century.

Another important item from abroad is a beautiful facsimile edition of the original manuscript of Verdi's Requiem Mass. It is published in a deluxe numbered edition of only three hundred copies, as a homage to this great composer on the fiftieth anniversary of his death.

A complete catalogue of G. Ricordi publications has just been issued. It includes the complete catalogue of the Milan publishing house and the New York branch and important items from the catalogues of the Ricordi branches in England, France, Germany, and Argentina.

## SALABERT

This year Salabert is publishing several works of importance by French and other composers and is also issuing notable editions of works by Bach and Chopin. Salabert is bringing out the hundred chorales of J. S. Bach in 27 small volumes, each with French and English translations as well as the original German text. These will be practical for church choirs and choral groups. Each volume will have from three to five chorals, depending on their length. Editions Salabert, of Paris, is publishing the Cortot Edition of Chopin with the text in an English translation by David Ponsoby. The preludes and etudes are already available in this English version.

Orchestral works issued by Salabert include Arthur Honegger's Fifth Symphony, Suite Archaïque, and Monopartita. Also newly published or in preparation are Francis Poulenc's Stabat Mater, Jean Rivier's Rapsodie Provençale, and Erik Satie's Messe des Pauvres and Passacaille. Salabert has re-issued Turina's string quartet La Oracion del Torero, which has not been available since 1938; and David Barnett's Fantasy on a Spanish Folksong, for clarinet and piano, has just been issued.

Recent additions to Salabert's New York list include, under piano music: Isidor Philipp's La Technique de

(Continued on page 28)

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## Publishers

(Continued from page 27)

Franz Liszt, Vol. II, and works by Albeniz, Alfano, Huguet y Tagell, Lekeu, Pierné, Poniridi, Powell, Roussel, Saminsky, and Schmitt, and under string music, works by Begauer, Huré, Boulnois, Haydn, Tartini, Veracini, Berthet, Turina, and Milhaud.

### G. SCHIRMER

The accent at Schirmer's recently has been on opera—new and old. William Schuman, whose ballet scores have been his only contributions to the theatre, is now at work on his first opera, a dramatization by Jeremy Gury of Casey at the Bat. Gian-Carlo Menotti, recently returned from Europe where he attended performances in Italy, England, Scandinavia, France, Austria, and Germany of his The Consul, is putting the finishing touches on a television opera, on commission from the National Broadcasting Company, to be presented at Christmas time.

Schirmer's have just added two new vocal scores to their list of standard operas—Mozart's The Marriage of Figaro and Johann Strauss's Die Fledermaus, both with English translations by Ruth and Thomas Martin. Mozart's Così Fan Tutte, likewise in the Martins' translation (which is to be used by the Metropolitan this season) is scheduled for early publication.

Two large oratorios have been issued recently—Bach's St. John Passion, in a new edition edited by Arthur Mendel, and C. P. E. Bach's Magnificat, written in 1749 and published for the first time in this country. Schirmer's are also bringing their series of Bach cantatas up to date. Gott der Herr ist Sonn und Schild and Weinen, Klagen, Sorgen, Zagen have just been published, and others are scheduled for early release.

New American works include Barber's Medea, Second Symphony, Cello Concerto, and a cycle of songs to French lyrics by Rilke; Schuman's Judith, Fourth Symphony, and Sixth Symphony (to be played in New York this fall by the Philadelphia Orchestra); Creston's Second Symphony and Fantasy for Trombone and Orchestra; Ernest Bloch's Six Preludes and Four Wedding Marches for Organ; Charles Ives's Second Sonata for Violin and Piano; George Antheil's Two Toccatas for Piano; Celius Dougherty's Music from Sea and Ships; Beryl Rubinstein's Twelve Definitions for Piano; Gail Kubik's Nocturne for Flute and Piano; and songs by Leonard Bernstein, Paul Creston, Celius Dougherty, Lukas Foss, David Guion, Clara Edwards, John Jacob Niles, John Sacco, Paul Sargeant, Virgil Thomson, and Ernest Charles.

Schirmer's Guide to Books on Music and Musicians, compiled by R. D. Darrell, is already in its second printing. Biographies of Aaron Copland (by Arthur Berger) and Samuel Barber (by Nathan Broder) are scheduled for fall publication.

### SCHROEDER and GUNTHER

Schroeder and Gunther, Inc., specializing in the works of American composers and educators, present stimulating new piano-teaching material from the pens of young and experienced writers. Howard Kasschau, Helen Boykin, Mark Nevin, David Carr Glover, Jr., Jean Williams, Louise Garrow, and others have contributed new piano solos and piano-ensemble pieces.

A special feature in the Schroeder and Gunther catalogue is its series of piano concertos, each written in the traditional three movements and published with a second piano part, especially suited to student needs. This series already includes Howard Kasschau's Concerto Americana, for which band accompaniment is available;

Helen Boykin's Concerto in F major, of intermediate grade, with orchestra and organ parts available; Kasschau's Concerto in C major, early intermediate, with orchestra parts available; and four concertos by Jean Williams, in C major, A minor, F major, and C major.

### SOUTHERN

Southern Music Publishing Company, Inc., continues to represent six foreign publishing firms as sole agent in the Western Hemisphere—A. Cranz, Brussels; Enoch et Cie, Paris; C. Gehrman, Stockholm; Liber-Southern, Ltd., London; Irmaos Vitale, Rio de Janeiro; and Wagner y Leven, Mexico City. Southern is the sole world representative for the Editorial Cooperativa Interamericana de Compositores, Montevideo. In addition to these activities, Southern, which is a member of ASCAP, and its subsidiary firm, Peer International Corporation, an affiliate of BMI, will publish many works by composers of this and other countries.

Among the significant works in the list are: David Diamond's Psalm (definitive edition, in orchestra score), Chaconne for Violin and Piano, Piano Sonata and songs; choral works and chamber music by Henry Cowell; songs, choruses, and chamber music by Tibor Serly; songs and chamber music by William Flanagan; Robert Ward's Violin and Piano Sonata and songs; piano music and songs, by Joseph Wagner; choral and piano music by Wallingford Riegger; orchestra scores and score and parts of chamber music by Gail Kubik; piano and chamber music by Charles Ives; chamber music by Robert Starer; works for piano by Anis Fuleihan; organ and piano music and songs by Ned Rorem; songs by Oscar L. Fernandez; chamber music and songs by Gardner Read; choral and orchestra music by Bernard Rogers; chamber music by Vincent Persichetti; chamber music by Virgil Thomson; chamber music by Roger Goeb; orchestra music by Alan Hovhaness; chamber music by Carlos Riesco; piano music by Andrés Sas; piano music by Harold Gramates; and piano music by José Ardevol. Works by Herbert Haufrecht, Lou Harrison, Paul A. Pisk, Silvestre Revueltas, Richard Bales, Irwin Bazelon, George Barati, Georges Enesco, Domingo Santa Cruz, A. Adnan Saygun, Elie Siegmeister, Clifford Shaw, Jerzy Fitelberg, Anthony Donato, and others will also be published.

Additions to the Southern rental library of orchestra works are works by Egk, Hanson, Fuleihan, Ardevol, Bosmans, Cowell, Diamond, Larsson, Rogers, Santoro, Hovhaness, Savgun, Vauclain, Thomson, Wal-Berg, Wiren, Rosenberg, Townsend, Blohm, Harrison, Saxé, and others.

Southern has already published several of the Granz orchestra scores. Each score contains a piano reduction of the music by Anis Fuleihan. Southern will continue issuing these scores regularly. The series will comprise 157 scores representing classic, romantic, and modern composers of various nationalities.

### SOMERSET

Somerset Music Press, Inc., a new music-publishing firm, has been formed with the purpose of specializing in band music. The two leaders of the firm are Captain Thomas F. Darcy, Jr., for many years conductor of The United States Army Band, in Washington, D. C., and Clarence E. Hurrell, Jr., long conductor of the Military District of Washington Band.

Each composition will be carefully edited and all important parts will be cross-cued. Each score will include a notation of the performance time and descriptive material suitable for commentary, broadcasting continuity, or program notes.

(Continued on page 32)

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# NEW MUSIC REVIEWS

## Classical Masterworks For Recorder Published

Recorder players, flutists, and violinists will rejoice at the handsome editions of masterworks for recorder by Handel, Strungk, Telemann and Scarlatti recently issued by C. F. Peters. These compositions can be played effectively on many different solo instruments. Even in Handel's time some editions provided variant parts, with solo violin replacing the recorder.

Handel's Four Sonatas (in G minor, A minor, C major, and F major) for recorder and figured bass, familiar to many music lovers through violin performances, have been edited in exemplary fashion by Waldemar Woehl. Mr. Woehl has followed the Urtext edition for recorder (or transverse flute or violin) and cembalo (or piano), with cello ad libitum. This new edition contains parts for piano; recorder in F; or recorder, or transverse flute, or violin; and cello. Thus, the purchaser can perform the sonatas in any of these combinations without having to buy extra parts. Mr. Woehl has included a valuable note on the performance of the ornaments, and the basses have been discreetly realized.

Nicolaus Adam Strungk, who died when J. S. Bach was fifteen years old, was a musician of wide reputation in his day. But as Dietz Degen points out in the foreword to his Urtext edition of Strungk's Suites and Aires for Recorder and Cembalo, very little of his music has survived. The noble and lovely music in this volume contains suites in D minor and G minor, and airs in B flat major and C minor, taken from manuscript No. 293 in the Vogel catalogue in the Herzog-August-Bibliothek in Wolfenbüttel. A cello part (which may be used ad libitum) is included.

Mr. Degen has also edited Telemann's Sonata in C major, for recorder and cembalo, from the Getreuer Musikmeister of 1728, a copy of which is in the library of the University of Upsala. The sonata was originally composed for alto recorder in F, but it may be played on the flute or the violin. There is a cello part ad libitum. Wilhelm Weismann has realized the figured bass. The Peters Urtext edition includes parts for cembalo (or piano), recorder in F, recorder (or flute), and cello.

Alessandro Scarlatti's Quartet in F major for recorder (or flute), two violins, and figured bass, with cello ad libitum, has been edited by Waldemar Woehl, who has provided a new cembalo (or piano) part. This Urtext edition contains parts for cembalo (or piano), recorder (or flute), recorder in F, first and second violins, and cello. This quartet was part of the collection of Abbot Fortunato Santini (1778-1862), whose library came into the possession of the episcopal museum at Münster in Westphalia and was later included in the University of Münster library.

## New Piano Compositions Of Technical Interest

Howard Kasschau's transcription for piano solo of the Toccata from Charles Widor's Organ Symphony, Op. 42, No. 5, will provide students with an etude that should prove espe-

cially useful in strengthening the outer fingers and developing the wrist. This arrangement is published by Schroeder & Gunther, which also issues Kasschau's Chromatic Variations on an Original Theme, a series of six brief variations well within the powers of intermediate or advanced pupils.

For younger piano pupils, Schroeder & Gunther has published Kasschau's It's Just Four; Louise Garrow's Off to the Pony Show, (with words) and Puppet Serenade; and Harold Wansborough's Goblins (a little study in chromatics) and In Old Bagdad.

—R. S.

## Piano Teaching Material

AARON, MICHAEL: Whimsy; Story-Book Waltz (Mills).  
CHASINS, ABRAHAM: Piano Playtime. Recital Pieces for the Young Artist. (J. J. Robbins).

COBB, HAZEL: Sonatina in G major; Sonatina in C major; Sonatina in A minor. (Mills).

GLOVER, D. C., JR.: The Haunted House. (J. Fischer & Bro.).

GRETCHANINOFF, A.: Letters to a Friend, Op. 197. (Marks).

HEARN, EDWARD F.: Shadow March. (J. Fischer & Bro.).

HOFSTAD, MILDRED: Jolly Little Sailor. (Carl Fischer).

MARTIN, HAZEL: March of the Candy Canes; The Butterfly Waltz; Holiday in Mexico; Miss Twinkle Toes. (Mills).

MCINTOSH, EDITH, editor: Distinctive Program Pieces for Piano in the Early Grades. (Carl Fischer).

TAYLOR, EDNA: Carmencita. (Mills).  
TILLERY, HUBERT: Ramblin' Rabbit. (Presser).

TUTTLE, THELMA K.: Shadows in the Lagoon. (J. Fischer & Bro.).

WILLIAMS, JEAN: The Little Drum Major. (J. Fischer & Bro.).

## Two-Piano Pieces

DOUGHERTY, CELIUS: Music from Seas and Ships. (G. Schirmer).  
MACDOWELL, EDWARD: Piano Concerto No. 1, A minor. Second piano part arranged by composer. (Associated).

## Barbirolli Arranges Handel Music for Viola

John Barbirolli has arranged a Concerto for Viola and Strings from the works of Handel, with the viola part fingered and bowed by William Primrose. It is issued by Oxford University Press. It lasts fifteen minutes in performance.

—R. S.

## Two Choral Works By English Composers

From England come two choral works by well-known composers—Martin Shaw's The Changing Year and Gordon Jacob's A Goodly Heritage. They are published by Joseph Williams. The Changing Year, composed for the 1951 Colchester Festival, is a cantata for soprano and tenor soloists and mixed chorus, with orchestra or piano accompaniment. The words for the cantata were selected and compiled by Joan Cobbold. A Goodly Heritage is made up of twelve songs of the English country-  
(Continued on page 30)

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# **NEW MUSIC**

(Continued from page 29)  
side for women's voices with accom-  
paniment of string orchestra and  
piano. The texts are taken from  
Shakespeare and other English poets.  
Both works are issued in piano score.  
They are effective and idiomatic with-  
out achieving musical distinction of  
an impressive order.

—R. S.

### **Christmas Choral Music Listed**

ADAM, ADOLPHE (arr. by W. A.  
Goldsworthy): O Holy Night  
(SSA, organ). (J. Fischer).  
BAYNON, ARTHUR: The Angels' Song  
(unison, piano). (Novello; H. W.  
Gray).

CANDLYN, T. F. H., arranger: Ding  
Dong Merrily on High (old French  
melody) (SSATB, a cappella).  
(Carl Fischer).

COUPER, ALINDA B., arranger: Here  
With the Ox and Donkey Gray  
(French carol) (SA, solos for two  
sopranos, piano); The Flute Carol  
(French carol) (SA, soprano solo,  
piano). (J. Fischer).

ELMORE, ROBERT, transcriber: Let  
Christians All (traditional tune)  
(SATB, organ). (J. Fischer).

EMERY, DOROTHY R.: The Little  
Black Lamb (SSAA, soprano solo,  
a cappella). (J. Fischer).

ERICKSON, FREDERICK, arranger:  
Basque Christmas Carol (TTBB,  
a cappella). (H. W. Gray).

GOODCHILD, ARTHUR: Merrily Sing  
(unison children's voices, piano).  
(Novello; H. W. Gray).

GREENLUND, ALYS: Bethlehem Road  
(SATB, piano). (Mills).

GUENTHER, FELIX, arranger: The  
Virgin on the Mountain (Silesian  
carol) (SSA, soprano solo, piano);  
Tyrolean Shepherds' Christmas  
Carol (SSA, soprano solo, piano).  
(H. W. Gray).

HOKANSON, MARGRETHE: A Child Is  
Born of Mary (SSAA, a cappella).  
(Mills).

LAUBENSTEIN, PAUL F., arranger:  
Puer Natus in Bethlehem (plain  
song carol) (Latin and English  
texts) (SATB, organ). (J.  
Fischer).

MAJOR, DOUGLAS: O Guiding Star, O  
Glorious Light (based on Cove-  
nant's Tune) (SSATB, children's  
choir or soprano solo, organ). (H.  
W. Gray).

MARRYOTT, RALPH E.: The Road to  
Bethlehem (SATB, baritone solo,  
a cappella). (H. W. Gray).

MCKINNEY, MATHILDE: As Dew in  
April (SATB, soprano solo, a cap-  
pella). (J. Fischer).

MEANS, CLAUDES Puer Natus (Eng-  
lish text) (SATB, soprano, alto,  
tenor, and bass solos, a cappella).  
(H. W. Gray). The Manger Dim  
(SATB, soprano solo, organ). (J.  
Fischer).

MELLERS, WILFRID: Four Carols—  
Virgo, Rosa Virginum; Lullaby;  
Alleluia; Jesu, Fili Virginis, Mise-  
rere Nobis (English texts) (SSA,  
optional celesta). (Mills).

NOYEN, JOSEPH (arr. by Robert Leech  
Bedell): Come Ye and See the  
Holy Child (O Salutaris Hostia)  
(English and Latin texts) (SA or  
TB, organ). (Carl Fischer).

RATCLIFFE, DESMOND, arranger: Gab-  
riel's Message (Basque carol)  
(SATB, a cappella). (Novello;  
H. W. Gray).

READ, GARDNER: Jesous Ahatonhia  
(SSAATB, alto solo, organ).  
(Birchard).

ROWLEY, ALEC: Joyful Is Our Story  
(SATB, accompaniment ad lib.).  
(Novello; H. W. Gray).

SMITH, EDWIN: A Christmas Song  
(unison, piano). (Novello; H. W.  
Gray).

THIMAN, ERIC H.: A Christmas  
Cradle Hymn (SATB, organ,  
strings and organ or orchestra).  
(Novello; H. W. Gray).

TOELLE, FRANCES B., arranger: In  
Bethlehem (medley of three fam-  
iliar carols) (SSAATBB, so-  
prano solo, piano). (J. Fischer).

WHITFORD, HOMER: Saw You Never,  
in the Twilight? (SSATB, a cap-  
pella). (J. Fischer).

YOUSE, GLAD R.: This Would I Keep  
(SSA or SATB, piano). (Leeds).

### **Secular Choral Music Listed**

ADDISON, JOHN: Grenadier; Old Rog-  
er; Song of Bethsabe (TTBB, a  
cappella). (Joseph Williams, Ltd.).

ALLEN, MARJORY W., arranger: At  
the Gate of Heaven (Spanish folk  
song) (SSA, piano). (Birchard).

ALSPACH, ADDISON, arranger: Red  
Iron Ore (Great Lakes chantey)  
(TTBB, a cappella). (Birchard).

BEETHOVEN, LUDWIG VAN (arr. by  
Herbert Zipper): Elegy (Elegischer  
Gesang) (English and German  
texts) (SATB, organ). (Marks).

BUSH, ALAN: The Dream of Llewelyn  
Ap Gruffydd (TTBB, baritone solo,  
piano). (Joseph Williams, Ltd.;  
B. F. Wood).

CAMPBELL, CHARLES R.: Old Sol-  
diers Never Die (arr. by Alan  
Campbell for TTBB, piano); (arr.  
by Peter J. Wilhousky for TTBB,  
piano). (Carl Fischer).

COOPER, IRVIN: I Have Done; Petals;  
Serenade for Spring (SA, piano);  
Lullaby (SSA, piano). (Carl  
Fischer).

DIBBIN (arr. by Alec Rowley): The  
Token (SATB, a cappella). (Jo-  
seph Williams, Ltd.; B. F. Wood).

DIGNUM, C. (arr. by Alec Rowley):  
Never Till Now (SATB, unaccom-  
panied). (Joseph Williams, Ltd.;  
B. F. Wood).

DYKEMA, PETER W.: Quit You Like  
Men (SATB or TTBB, a cappella).  
(Birchard).

EICHORN, HERMENE W.: The Barrel  
Organ (SSA, piano). (J. Fischer).

FITCH, THEODORE F.: The Wind's  
Fandango (SATB, piano). (Carl  
Fischer).

GOLDSWORTHY, W. A.: Out of the  
Mist (SSA, piano). (J. Fischer).

GREEN, PAUL, composer and com-  
piler: The Common Glory Song  
Book (songs, hymns, dances, and  
other music from Paul Green's  
symphonic drama The Common  
Glory) (SATB and unison, piano).  
(Carl Fischer).

LARSON, EARL R., arranger: Oh,  
Vreneli (Swiss folk song) (TTBB,  
optional piano). (Birchard).

MCCUTCHAN, ROBERT G., arranger:  
Hymns of the American Frontier  
(SATB, accompaniment ad lib.).  
(G. Schirmer).

MUELLER, CARL F.: The Blind Men  
and the Elephant (SATB, optional  
tenor and bass solos, a cappella).  
(Carl Fischer).

PIERPONT, J. (arr. by Heinrich Van  
Husen): Jingle, Bells! (SATB,  
optional soprano and tenor solos,  
optional piano). (J. Fischer).

PITCHER, GLADYS, arranger: Ten  
American Songs (folk songs, work  
songs, and white spirituals) (SSA,  
piano). (Birchard).

WILLSON, MEREDITH (arr. by Wil-  
liam Stickles): May The Good  
Lord Bless and Keep You (SA or  
SAB, piano). (Pickwick).

### **Orchestra Music Listed**

ISAAC, MERLE J.: South American  
Overture. (Carl Fischer).

REED, H. OWEN: Concerto for Cello  
and Orchestra (cello part edited by  
Alexander Schuster). (Composers  
Press).

TOBANI, THEODORE MOSES (arr. by  
Merle Isaac): Hearts and Flowers.  
(Carl Fischer).

WILLSON, MEREDITH (arr. by Erik  
Leiden): May The Good Lord  
Bless and Keep You. (Pickwick).

### **Band Music Listed**

BENNETT, DAVID: Lilt of the Latin.  
(Carl Fischer).

(Continued on page 31)

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## NEW MUSIC

(Continued from page 30)

ISAAC, MERLE J.: Autumn Nocturne.  
(Carl Fischer).

LEIDZEN, ERIK: Hymn of Thanksgiving  
(paraphrase of Netherlands  
folk song). (Leeds).

NERO, PAUL (arr. by Harold Wal-  
ters): The Hot Canary (with op-  
tional violin). (Leeds).

PALMER, SOLITA (arr. by Peter  
Buys): Little League. (Carl  
Fischer).

WILLSON, MEREDITH (arr. by Erik  
Leidzen): May The Good Lord  
Bless and Keep You. (Pickwick).

### Extended Sacred Choral Works

BACH, C. P. E.: Magnificat (SATB,  
soprano, alto, tenor, and bass solos,  
orchestra). (G. Schirmer).

This setting of the song of Mary  
by J. S. Bach's son contains a few  
superficial resemblances to the widely-  
known one of his father, but the pre-  
vailing musical style here is that of  
the late eighteenth century. Carl Deis  
prepared this edition in which the or-  
chestral accompaniment is adapted for  
piano or organ. In addition to the  
Latin text, an English version by  
Henry S. Drinker is provided.

—A. H.  
AVERY, STANLEY R.: The Raising of  
Lazarus (oratorio for SSAATT-  
BB, soprano, contralto, and tenor  
solos, piano or organ) (time of  
performance, 45 minutes). (G.  
Schirmer).

FINNEY, ROSS LEE: Pilgrim Psalms  
(based on 15 psalm tunes and  
texts from the Ainsworth Psalter)  
(SATB, organ, piano, or orches-  
tra). (Carl Fischer).

SOWERBY, LEO: Christ Reborn (SATB,  
soprano, two tenor, baritone, bass-  
baritone, and bass solos, organ).  
(H. W. Gray).

This music is typical Sowerby; the  
text is the result of an attempt to  
modernize the Nativity story by turn-  
ing the shepherds into "the unem-  
ployed" and the wise men into spokes-  
men for art, science, and philanthropy.

—A. H.  
THIMAN, ERIC H.: The Earth Is the  
Lord's (Thanksgiving cantata)  
(SATB, mezzo-soprano and bari-  
tone solos, organ) (time of per-  
formance, 25 minutes). (H. W.  
Gray).

### Sacred Choral Music Listed

ARNO, RUTH BARRETT: Trust the  
Eternal (SATB, soprano solo, piano  
or organ). (Carl Fischer).

BALAMOS, JOHN: In the Shelter of  
Thy Wings (SSAATTBB, a cap-  
ella). (J. Fischer).

BRUCKNER, ANTON (arr. by Clarence  
Dickinson): O Lord Most Holy  
(SATB, organ ad lib.). (H. W.  
Gray).

CASSLER, G. WINSTON: O Bless the  
Lord, My Soul; O Send Out Thy  
Light (SATB, a cappella); Jesus,  
Still Lead On (SATB, soprano  
solo, a cappella). (H. W. Gray).

DARST, W. GLEN: Alleluia, Song of  
Gladness; Fight the Good Fight  
(SATB, organ); Joyful, We Adore  
Thee (SATB, soprano solo, or-  
gan). (H. W. Gray).

DELAMARTER, ERIC: Blessed Are the  
Pure in Heart (SATB, a cappella).  
(J. Fischer).

DICKINSON, CLARENCE, arranger: God  
Is Love (from Theodore Petri's  
Piae Cantiones) (SATB with two-  
part children's choir, organ). (H.  
W. Gray).

DIGGLE, ROLAND: Fairest Lord Jesus  
(SAB, organ). (H. W. Gray).

ENGLISH, GRANVILLE: De Promise  
Lan' (SSATTB, soprano, baritone,  
and bass solos, piano). (Carl  
Fischer).

FOX, OSCAR J.: O Perfect Love  
(SATB, piano or organ). (Carl  
Fischer).

GRANT, JOSEPH W.: Worship the  
Lord (SATB, a cappella). (Carl  
Fischer).

HIND, JOHN: Jhesu, Lord, that  
Madest Me (SATB, a cappella).  
(Novello; H. W. Gray).

HORTON, LEWIS H.: O Sing Unto the  
Lord, All the Earth (SSATBB, a  
cappella). (Birchard).

LAKE, HAROLD C.: O Lorde, the  
Maker of All Thing (SATB, a  
cappella). (Novello; H. W. Gray).

LANG, C. S.: Save Us, O Lord, Wak-  
ing (SATB, a cappella). (Novello;  
H. W. Gray).

LATHAM, RICHARD: Holy Is the True  
Light (SSATB, a cappella). (No-  
vello; H. W. Gray).

MATTHEWS, H. ALEXANDER: Father,  
In Thy Mysterious Presence  
(SATB, organ ad lib.). (H. W.  
Gray).

MEANS, CLAUDE: The Armour of  
Light (SATB, a cappella). (Bir-  
chard).

MUELLER, CARL F.: If God Be for  
Us (SATB with two-part children's  
choir, organ). (Carl Fischer).

NORDEN, N. LINDSAY: Thine, O Lord,  
Is the Greatness (SATB, organ).  
(J. Fischer).

PALESTRINA, GIOVANNI PIERLUIGI DA  
(ed. by Robert Hufstader): Sicut  
Cervus (SATB, a cappella). (Music  
Press).

PERCY, VINCENT H.: The Lord Is  
My Shepherd (TTBB, piano or  
organ). (Carl Fischer).

PILGRIM, WILLIAM: The Birds (uni-  
son, piano). (Novello; H. W.  
Gray).

ROWLEY, ALEC: Benedictus Es, Do-  
mine (English text) (SATB, or-  
gan). (H. W. Gray).

SATEREN, LELAND B.: The Word of  
God (SAATBB, a cappella). (Bir-  
chard).

SCHIMMERLING, H. A.: A Choral  
Benediction (SSAA, accompaniment  
ad lib.). (H. W. Gray).

SHEPHERD, ARTHUR: The Word  
(SAATBB, organ). (Birchard).

SOLMAN, ALFRED (arr. by L. An-  
thony): The Hymns of the Old  
Church Choir (SATB, tenor or so-  
prano solo, piano). (Marks).

### Two Violin Sonatas

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The growing list of available works  
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sonata in name only; three simply  
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its substance. The first, Autumn, is  
vividly picturesque and by no means  
easy to execute; the second, In the  
Barn, is a typically waggish folk  
charade; the last, The Revival, with  
its hymnodic elements and frenzied,  
drone-like climax, presents Ives at his  
most imaginative and evocative.

Ives' Sonata No. 3, published by  
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recital work of impressive scope. The  
opening movement is of particular  
interest. It reiterates at intervals  
what Ives calls a "verse" and a "re-  
frain," and from these very plain  
melodic fragments he derives a move-  
ment elusively variational in tech-  
nique. A striking fast movement is  
followed by an extended Adagio,  
elegiac in character and reminiscent  
of the finest pages of the composer's  
Concord Sonata.

—W. F.

### Other Violin Pieces

STARER, ROBERT: Introduction and  
Hora, for violin and piano. (Peer  
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fully dissonant work captures the  
excitement of the dance in its in-  
tellectual way. It is hard to play  
but interesting enough to justify the  
difficulty.

—R. S.

### Songs

HOPKINSON, FRANCIS: My Love Is  
Gone to Sea; O'er The Hills Far  
Away (high, D to G). (Carl  
Fischer).

(Continued on page 32)

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## NEW MUSIC

(Continued from page 31)

In 1788, Hopkinson, a signer of the Declaration of Independence, published A Set of Eight Songs, which he dedicated to George Washington. These two are economically and aptly arranged by Oliver Daniel.

—A. H. KAGEN, SERGIUS: Because I Could Not Stop for Death (low, C to F); Prayer (high, E flat to B flat). (Leeds).

These settings of poems by Emily Dickinson and Langston Hughes are telling, if perhaps a bit special as to mood. The prosody is elegant enough to warrant special praise.

—W. F. STEIN, BARBARA: The Puffin (medium, C to E). (Carl Fischer). The winning work in the 1950-51 composition contest sponsored by the Young People's Concerts Committee of the Philharmonic-Symphony Society of New York.

—A. H. STARER, ROBERT: Advice to a Girl (medium high, D to G); Dew (high, E to A flat); Silence (low, B flat to E flat); To Be Superior (low, B to E flat). (Leeds).

Starer, a young Israeli composer living in New York, has selected excellent English texts, by Sara Teasdale and D. H. Lawrence. The songs are skillful, sensitive, and grateful for the singer.

—W. F.

### Songs Listed

CAMPBELL, CHARLES R. (arr. by Alan Campbell). Old Soldiers Never Die (medium, D sharp to D). (Carl Fischer).

ELMORE, ROBERT: Arise, My Love (high, D to A). (Composers Press).

HANDEL, G. F. (ed. by Werner Singer): Sei Mia Gioia, from Partenope (Italian and English texts) (high and medium). (Carl Fischer).

HAUSSERMANN, JOHN: On the River —Mid-River; Intoxications of Love; Before Her Mirror; The Autumn Wind; On the River (high). (Composers Press).

JOHNSON, HALL, arranger: Ride On, King Jesus (Negro spiritual) (medium, B flat to G). (Carl Fischer).

KUBIK, GAIL: Songs About Women: Like a Clear, Deep Pool (high, C sharp to G); She Who Was All Piety (high, E to F sharp); A Woman's Armor (high, C sharp to F). (Southern).

NILES, JOHN JACOB, arranger: Oh Waly, Waly (medium, C sharp to F sharp). (Carl Fischer).

READ, GARDNER: At Bedtime medium, S sharp to D). (Southern).

WARD, ROBERT: As I Watched the Ploughman Ploughing (high C to A). (Southern).

WARREN, ELINOR REMICK: To the Farmer (high and medium). (Carl Fischer).

WEBB, GEORGE J. (arr. by Oliver Daniel): Song over a Child (medium, F to D). (Carl Fischer).

WOOD, GUY, and VOORHEES, DONALD: Music of Love (The Bell Waltz) (low, A to C). (Carl Fischer).

## Publishers

(Continued from page 28)

### WHITNEY BLAKE

Whitney Blake Music Publishers, with a varied and extensive catalogue of contemporary music, including songs, instrumental works, musical plays, operatic and orchestral works, are this season placing special emphasis on a newly revised branch of the organization—a rental library.

Orchestral works, from small to chamber and full symphony, by such composers as Paul Hastings Allen, William Parks Grant, Edmund

Haines, Vladimir Heifetz, Alan Hovhaness, Bela Loblov, Leslie L. Loth, Alexander Molnar, Richard W. Morse, William Schaeffer, H. W. Schubert, Roger Vene, Christos Vrioides, Karl Weigl, and Charles W. Wenzel, are available.

Of interest also is material for wind-instrument combinations. The Song of Venus, a work for wind trio by Paul Hastings Allen, was played at the Boston University festival last season.

Upon inquiry, the new rental library is available for inspection to conductors of both small and large orchestral groups, as well as musical-play producers and opera impresarios.

### Composers Corner

Darius Milhaud, who sailed for a visit to Paris at the end of three weeks in residence at the Aspen Festival, returns to Mills College, California, for his eleventh year of teaching, and to a heavy composing schedule. He has been commissioned to write works in several different forms—a quintet for strings and piano for the Mills College Centennial next year; a cantata for tenor and orchestra, entitled Miracles of Faith, based on the Book of Daniel, for the hundredth anniversary of Coe College, in Cedar Rapids, Ia.; and for the United States Military Academy sesquicentennial, a band piece. For the 3,000th anniversary of King David, Mr. Milhaud will compose a pageant on a huge scale, to be given in Israel in 1953. He was asked to do this by the late Serge Koussevitzky, and the Koussevitzky Foundation gave the commission.

Ferde Grofe conducted the Santa Monica Symphony in the world premiere of his Atlantic Crossing, last season. The work is written for orchestra, chorus, narrator, soprano-narrator, and actors. R. Lloyd Adams, of Pomona, Calif., won the W. W. Kimball Award of \$100, sponsored by the Chicago Singing Teachers Guild, with his song, In June. The award has recently been doubled to celebrate the fifteenth year of the contest. Mary Howe's Melancolique was performed by the Albeneri Trio at the Library of Congress.

Lucust Valley Music Festival brought the premiere of Ben Weber's one-movement String Quartet, Op. 35, commissioned for the festival and played by the New Music Quartet. The ensemble also played Schubert's G major Quartet, Op. 161, and, with Carlton Sprague Smith as flutist, a suite for flute and string quartet compiled by Mr. Smith from dance movements of several Rameau operas, and Mozart's D major Flute Quartet.

### Weber Quartet Given At Locust Valley Festival

LOCUST VALLEY, N. Y.—The second concert, on Sept. 23, in the 1951 Locust Valley Music Festival brought the premiere of Ben Weber's one-movement String Quartet, Op. 35, commissioned for the festival and played by the New Music Quartet. The ensemble also played Schubert's G major Quartet, Op. 161, and, with Carlton Sprague Smith as flutist, a suite for flute and string quartet compiled by Mr. Smith from dance movements of several Rameau operas, and Mozart's D major Flute Quartet.

### Piano Teachers Meet in New York

The 1951 national convention of the International Piano Teachers Association was held in New York from July 16 to 19. Lectures and demonstrations were given by Robert Whitford, Dorothy Adams Miller, Harrison T. Meserole, Eunice M. Kiley, Harland Bradford, LeRoy B. Campbell, Herman J. Rosenthal, Bertha Foster, Charles Haubiel, June Weybright, Jacob Eisenberg, Levina McClure, and Lawrence Schaffner. Mr. Whitford is founder and president of the association.

### Correction

The Southern Music Publishing Company is the publisher of Charles Ives's Second Symphony—not the Southern Music Company, as stated in a review of the work in the August issue of MUSICAL AMERICA.

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# EDUCATION

**The Mannes Music School**, at the opening of its fall term, on Oct. 2, still has several instrumental and vocal scholarships available for 1951-52. Competitive auditions to fill them will be held during October.

**Hunter College** is offering a music criticism workshop in conjunction with its concert series this season. The workshop is under the direction of Fred Low, music critic for the New York *Staatszeitung und Herold*.

**Adelphi College** has appointed Alfredo Valenti director of its opera workshop. Mr. Valenti, who is also general director of the Chautauqua Opera Association, will supervise a production of Verdi's *La Traviata* early this winter.

**The Blanche Thebom Scholarship Foundation** will accept applications until Nov. 1, 1951, for its third annual \$1,500 award. The scholarship, for a two-year period of study, is open to singers between the ages of 25 and 30 who plan a professional career in music. Inquiries should be addressed to the foundation at Suite 300, 711 Fifth Ave., New York, N. Y.

**The American Matthay Association** will give a \$500 award to the winner of a scholarship contest it is conducting. The age limit is 25 for all contestants except veterans of World War II. Detailed information may be obtained from Rose Raymond, 320 West 86th St., New York 24, N. Y.

**Estelle Lieblich** will have several artist-pupils singing with opera companies this season. Penka Lamar,

soprano, is to appear with the San Francisco Opera Company; Beverly Sills is to sing Violetta with the Charles L. Wagner Opera Company, of which Richard Sidel will also be a member; Phyllis Cooper will sing with the New Orleans Opera Company; Peter Tambakis will sing Alfred in S. Hurok's touring Fledermaus company; and Miriam Scott (understudying the role of Adele) and Peter Held are to tour with the Metropolitan Opera Company's Fledermaus company.

**The New School for Social Research** is offering seventeen music workshops and six courses in theory and music appreciation during its fall term. The faculty includes Henry Cowell, Ludwig Lenel, and Herbert Zipper. A course in the playing of the recorder is being taught by Reba Paefl Mirsky.

**The Chatham Square Music School** has added an opera workshop to its regular curriculum this season. The workshop is in charge of Peter Herman Adler, director of the NBC-Television Opera Theatre.

**The Juilliard School of Music**, through its extension division, is offering courses to professional musicians and laymen who do not wish to follow a prescribed curriculum. Classes in theoretical subjects, ensemble and chamber music, opera, church music, conducting, composition, pedagogy, languages and diction, music for films and radio, and jazz improvisation are now in progress. Classes in ballet and modern dance are being given for the first time through the school's new dance department.

**Mu Phi Epsilon** has given a scholarship to Norma Lee Madsen, violinist, of the University of Utah. A similar award is made annually to the outstanding senior among all of the active chapters of the sorority.

**The Philadelphia Musical Academy** opened its fall term with two new additions to its faculty: Martial Singher will conduct advanced vocal courses and give a series of lectures on vocal literature, and Rose Landver will head the opera department.

**The Peabody Conservatory of Music** has added twelve new courses to its curriculum. Ernest J. M. Lert will lecture on operatic literature; Hans Heinz will teach art song literature; and Father Joseph R. Foley, director of the Paulist Choristers of New York, will lecture on Gregorian music. Other music literature and education courses complete the list of new offerings.

**The University of Texas** has announced the formation of a quartet known as the Britt Cello Ensemble. The members of the group are Horace Britt, Phyllis Casselman Young, Martha Lee Baxter, and Merle Clayton. The group will play its first concert on Nov. 11.

**The Cincinnati Conservatory of Music** has added Eugene Takacs, Austrian pianist and composer, to its piano faculty.

**Alexander Kipnis** produced and directed a performance of Mozart's *The Marriage of Figaro* given by the Kipnis Opera Company at the Wilton Town Hall, in Wilton, Conn., on Sept. 8. The cast included Jean Camagni, Virginia Courtland, Constance Forte, Dolores Hecht, Thomas Belbas, Alf Dymes, Jan Gbur, and Tyler Long.

**George Williams College** sponsored its first season of concerts this year on the college's summer campus at Lake Geneva in Wisconsin.

**The University of Chicago** will offer an evening lecture series, *The Ballet: Theatre Dance in Europe and America*, at its downtown center this

winter. The series, conducted by Ann Barzel and illustrated by demonstrations, will begin on Oct. 15.

**Syracuse University** has given Dika Newlin, musicologist, a leave of absence in order that she may spend the coming year in Austria gathering materials for a biography of the late Arnold Schönberg. Miss Newlin has

been awarded a Fulbright scholarship for her research.

**The Music Educators' Association of New Jersey** will honor Norman Dello Joio at a meeting in Newark on Oct. 30. Bela Urban and Mr. Dello Joio will play the composer's *Variations and Caprice*, for violin and piano.

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JOSEPH MORTON,

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(My commission expires March 30, 1953.)

## RECORDS

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For its fifth release under the Col-  
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Association has recorded Gounod's  
Faust, with artists drawn from the  
large pool of singers who were mem-  
bers of last season's constantly shifting  
casts. Eleanor Steber and Eugene  
Conley sing the central romantic  
roles; Cesare Siepi is Mephistopheles;  
others in the cast are Frank Guarrera  
as Valentin, Margaret Roggero as  
Sielbel, Thelma Votipka as Marthe,  
and Lawrence Davidson as Wagner.  
Fausto Cleva conducts.

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umbia, chose to immortalize one of  
the company's most commonplace pro-  
ductions only those responsible for the  
decision can explain. Against the as-  
sured style and excellent French dic-  
tion of the principals in Sir Thomas  
Beecham's RCA Victor recording, the  
Metropolitan performers make a poor  
showing. Nor is Mr. Cleva, ordin-  
arily one of the most satisfying con-  
ductors at the opera house, in his best  
vein here, for despite the energy of  
his tempos there is a pervading air of  
routine about his interpretation. Miss  
Steber sings well most of the time,  
and sometimes exquisitely, but many  
nuances of the text escape her no-  
tice. Mr. Conley's unpoetic realization  
of Faust's music has little to recom-  
mend it except free high notes. Mr.  
Siepi discovers no more of the char-  
acter of Mephistopheles than he did  
at the opera house. Mr. Guarrera's  
voice sounds rich, but he constantly  
sings too loudly. Miss Roggero sounds  
tentative. Miss Votipka and Mr.  
Davidson probe farther into their  
parts than the principals who have  
more to do. In engineering, the re-  
cords are the best the Metropolitan  
has issued; orchestra, chorus, and  
solo voices sound clear, round, and  
lifelike.

—C. S.

Leoncavallo's Pagliacci  
By Metropolitan Singers

On the heels of its release of Gounod's Faust, the Metropolitan Opera  
has issued, under the Columbia label,  
a recording of Pagliacci, complete ex-  
cept for two brief cuts traditionally  
made at that opera house. The sound  
of orchestra, chorus, and soloists is  
as faithfully reproduced, and with as  
excellent balance, as that in the re-  
cent Faust album. It is conducted  
with animation, clarity, precision, and  
dramatic impact by Fausto Cleva.  
The singing of Kurt Adler's chorus  
is extraordinary in its luminous tone.  
The principal shortcoming of the

two discs constituting the set is a  
prevailing lack of theatricality in the  
work of the leading singers. Richard  
Tucker, who has never sung Canio at  
the Metropolitan, achieves verisimilitu-  
de in Vesti la giubba and No! Pag-  
liaccio non son, but much of the rest  
of his singing is weak in dramatic  
illusion. Lucine Amara sounds young  
and fresh as Nedda, and her voice is  
luminous and free, but she gives an  
immature, studio interpretation. Ex-  
cept for some tight top tones, Giu-  
seppe Valdengo's Tonio is competently  
sung, but his enslavement to a single  
color and texture is monotonous.  
Thomas Hayward is a blithe Beppe,  
without achieving the ultimate refine-  
ments of style in his offstage sere-  
nade. Clifford Harvout is an uneasy  
Silvio. This is hardly a cast to  
strengthen the Metropolitan's claim to  
international artistic authority.

—C. S.

### Vocal Music Listed

BRAHMS: Vier Ernste Gesänge.  
SCHUBERT: L'Incanto degli Occhi;  
Il Traditor Deluso; Il Modo di  
Prender Moglie; Der Kampf. Ran-  
dolph Simonette, bass-baritone; Al-  
berta Masiello, pianist. (Colosseum).

FALLA: Seven Popular Spanish Songs.  
SANDOVAL: Copla Bailable; Zamo-  
rana; El Mercado de las Esclavas;  
Cantiga; Copla Leonesa; Copla  
Malaguena; Solea. Lydia Ibarondo,  
mezzo-soprano; Miguel Sandoval,  
pianist. (Columbia.)

JEANNE PALMER in a CONCERT PRO-  
GRAM. Gluck's O del mio dolce ar-  
dor, and songs by Schubert,  
Strauss, Paladilhe, Pierné, Borodin,  
Tchaikovsky, Hughes, and Rubins-  
tein. Jeanne Palmer, soprano; Alice  
Wightman, pianist. (Colosseum).

LE PETIT CONCERT. Arias by Handel,  
Puccini, Gounod, Mozart, and Ros-  
sini; songs by Friml, Herbert,  
Sandoval, Respighi, and Fauré. Kay  
Fuller, soprano; Pearl R. Kelly,  
pianist. (Damon).

LOTTE LEHMANN SINGS. Arias from  
Mozart's The Magic Flute and The  
Marriage of Figaro, Beethoven's  
Fidelio, D'Albert's Die Toten Aug-  
en, Puccini's Madama Butterfly,  
and Wagner's Lohengrin and Tann-  
häuser (all in German), recorded  
many years ago in Vienna. Lotte  
Lehmann, soprano. (Decca).

MR. IMPERIUM. Songs from the mo-  
tion picture. Ezio Pinza, bass;  
Fran Warren, soprano; orchestra  
conducted by Johnny Green. (RCA  
Victor).

POPULAR CONCERT. Songs by Bishop,  
Dell'Acqua, Rachmaninoff, Rimsky-  
Korsakoff, Friml, Scott, and Bach-  
Gounod. Lily Pons, soprano; or-  
chestra; Andre Kostelanetz, Mau-  
rice Abravanel, and Pietro Cimara,  
conductors. (Columbia).



PARTY AT LAKE PLACID

At a party Artur Rodzinski gave at his upstate New York home are  
Clarence and Elsa Adler, Mr. Rodzinski, and Leopold Godowsky, II and III.





With Mt. Vesuvius as a familiar landmark, Reginald Stewart and his wife explore Naples, where Mr. Stewart conducted the San Carlo Symphony



Mary Curtis and Ramon Vinay, costumed as Desdemona and Otello for an opera performance in Venice, pose on the original Desdemona's balcony



J. B. Atkinson  
Ethel Bartlett and Rae Robertson, who were among the recitalists at the Edinburgh Festival, devote a part of their stay seeing the sights of Scotland



Ben Greenhaus  
Carroll Glenn, Eugene List, and their daughter, Allison, check in for a hurried flight to Hollywood



Karl Munchinger (left) and Robert Casadesu chat in the streets of Menton during the festival there



Dr. Albert Schweitzer (left) and Edouard Nies-Berger relax in front of the doctor's house in Gunsbach



Nicola Rossi-Lemeni, on his way to join the San Francisco Opera, sings for his dachshund, Susie



During her summer abroad, Mildred Dilling (right) visits the historic chateau of Falaise, in Brittany, with Françoise des Varennes and Horace J. Parmelee



Jimmy Durante, Regina Resnik, and Donald Dickson take time out from rehearsals at the Canadian National Exhibition, Toronto



Adrian Beddington  
Australian koala bears amuse Ricardo Odnoposoff and Maurizio Kalliera, son of Alceo Galliera, the new conductor of the Victorian Symphony, in Melbourne

A black and white portrait of Louis Sudler, an American baritone, wearing a tuxedo and bow tie. He is looking slightly to the left of the camera with a serious expression. The background is dark and out of focus.

# LOUIS SUDLER

*American Baritone*

*Recent Appearances with—*

Paul Breisach  
Fritz Busch  
Fausto Cleva  
Tauno Hannikainen  
Rafael Kubelik  
Erich Leinsdorf  
Nicolai Malko  
Edgar Nelson  
Nicholas Rescigno  
Theodore Russell  
George Schick  
Hans Schwieger  
Fabien Sevitzy  
Fritz Stiedry  
Henry Weber

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